SOTHEBY AND CO.

34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF

THE MAGNIFICENT COLLECTION

OF

ARMOUR, WEAPONS

AND

WORKS OF ART,

The Property of the late S. J. Whawell, Esq.

SOLD BY ORDER OF HIS EXECUTORS, THE MIDLAND BANK EXECUTOR AND TRUSTEE COMPANY LIMITED AND MRS. REBECCA APPLEYARD

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FRONTISPIECE.

SAMUEL JAMES WHAWELL.

From the painting by Seymour Lucas, R.A. 1895.

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S. J. WHAWELL, 1857-1926.

SAMUEL JAMES WHAWELL was born at Great Turnstile, Holborn on Oct. 17th, 1857, coming of a family of armourers dating back to the middle of the XVII Century. His father died when he was barely a year old, and his mother carried on the business of the restoration of ancient armour until her son was old enough to wield a hammer and assist in the family craft.

In the early sixties of the last century the fashion for historical and costume pictures was at its height; every painter and illustrator had a small armoury of his own. Thus young Whawell came into contact with most of the artists of the day, amongst others Robert Hillingford, Frederick Weeks, Charles Keene, W. P. Frith, G. C. Kilburn, Sir James D. Linton, and John Pettie: the last named painter gave the young man great encouragement, and commissioned him to make a suit of "Maximilian" armour. Mr. Woodgate, the well-known antiquary of High Holborn, whose stock—which so intrigued Thackeray—included much fine armour, was another early friend.

However, the craze for armour diminished and Whawell signed aboard a clipper bound for S. America; and after a few years at sea, went to S. Africa where he joined Baker's Horse and with them served through the Zulu War of 1879, after which he joined the Cape Mounted Rifles. Shortly after he returned to London, and from 1883 devoted himself to arms and armour.

He was soon called in to form the well-known collection of armour belonging to the late Mr. Edwin J. Brett, and for many years scoured the Continent in search of fine examples, venturing into the lesser-known parts of Hungary, Poland, Spain, Italy, and Germany. He purchased *en bloc* the Gayeski collection, which was removed in sleighs across the snow followed by a pack of starving wolves that could be kept off only by continuous firing.

At the Tudor Exhibition of 1890 he was responsible for the display of armour, and in 1893 his services were sought in the arrangement of

the armour in the Great Hall of Hampton Court. On the death of Sir Richard Wallace, he was intrusted with the valuation of the armours at Hertford House.

In 1904 he made a journey to Vienna to purchase the famous Franz Thill collection, one of the most extensive ever formed.

Latterly he formed the collection of Prince Ladislas Odescalchi, and the loan exhibitions of armour of S. Kensington Museum and the British Empire Exhibition. Only last August he travelled to Schloss Erbach in the Odenwald, whence he secured many historic pieces.

He laid down his arms for ever on Dec. 5th, 1926.

Throughout a career that was full of adventure he shrank from no trouble or risk in pursuit of his work. As a practical expert on ancient arms and armour he stood supreme. In England and abroad prominent curators and collectors have been anxious to secure his approbation of their prizes. His friend and pupil, the late Sir Guy Laking in the Preface to his Monumental work on European Armour (*p.* ix) pays him a magnificent and fitting tribute in declaring, "whenever a controversy has arisen ... I have always turned to him and his decision has ever been final; for his knowledge of our subject is never at fault. It is not too much to say that a judgment of his passed on any European weapon or armament is one which cannot be disputed."

The collection now being offered for sale contains many fine pieces: and the following might especially be singled out as worthy of a place in any Museum or Collection. The historic "Spinola" sword, Lot 206, the beautiful "Dreux" sword, Lot 48, the rare cinquedea, Lot 303, the two fine salades, Lots 209 and 242, the remarkable falchion, Lot 326, the magnificent Buckler and Rondache, Lots 239 and 279, the celebrated "Hope" arquebus, Lot 251, and the rare and interesting bascinet, Lot 224. The collection is remarkable for its infinite variety, exhibiting as it does specimens ranging from the humble pikeman's outfit to the knightly sword and head-piece.

Among the works of art the wonderful portable altar is supreme (Lot 460).

March, 1927 SOTHEBY & CO.

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FIRST DAY'S SALE.

Tuesday, May 3rd, 1927.

THE ARMOUR AND WEAPONS.

LOT

1 A MILITARY OFFICER'S GORGET PLATE, decorated with a design of war-like trophies, etc., in coloured enamels upon a blackened ground *Early 18th Cent.*

2 A WHEEL-LOCK GUN, the entire stock richly carved with grotesque sporting incidents. the lock plate slightly etched, the rifled barrel is inlaid with latten and inscribed LIENHARTHAS and stamped with maker's mark, a lion rampant. The butt trap cover is missing *probably Swiss, circa* 1650

3 A PAIR OF FLINT-LOCK PISTOLS, the entire stocks richly inlaid with silver wire, the lock plates and barrels elaborately damascened with gold, the butt caps and trigger guards embossed with military trophies; *of French construction, decorated in the near East* *circa* 1790

4 A POWDER FLASK, of embossed and engraved stag horn, fitted with brass mounts, *German, Late 16th Century*; also a Powder Horn, with steel mounts and belt hook, inscribed TARGARONA *Spanish, 17th Cent.* (2)

5 A DOUBLE-BARREL PERCUSSION PISTOL, with finely chiselled hammers; and four other antique Pistols, *of English and Spanish origin* (5)

6 A DAGGER, of very solid construction, with pierced blade, fluted pommel, pronounced drooping quillons and pierced guard; the hilt bears traces of having been richly gilt

7 A DAGGER, of early type, with back-edged blade; and a Plug Bayonet (2)

8 A RONDACHE or CIRCULAR SHIELD, decorated with engraved lines *Italian, Late 16th Cent.*

9 A FINE BREASTPLATE, of small proportions, with pronounced tapul and blackened surface *German, circa* 1550

10 AN OPEN CASQUE, with ear pieces, the whole of most elegant form, the skull, umbril and neck-guard formed entirely of one piece of metal. It has a high roped comb, the blued surface is relieved with sunken gilded bands *French, circa* 1570

11 A LOBSTER-TAILED HELMET, of elaborate construction, the fluted skull surmounted by a lion-headed cap in embossed brass; the plume holder takes the form of a grotesque head, it has ear pieces and a sliding nasal bar, several plates of the neck-guard are missing *French, temp. Louis XIII*

12 A FINE 16TH CENTURY GERMAN STATE HALBERD, the head entirely covered with etched decoration in the form of costume figures of the period, and a design of running ornamentation

13 A BOAR SPEAR, both sides of blade engraved with an elaborate shield of arms *German, 16th Cent.*

14 A FINE ENGLISH BROADSWORD, of rare type, the hilt bearing traces of original gilding, the double-edged blade is stamped with a maker's mark, also engraved with the running wolf and the orb and cross *temp. Charles II*

15 A BACK PLATE, of fine quality, the radiating panels deeply etched with a bold design of military trophies and the borders with conventional foliage, the intervening spaces being blackened *German, Late 16th Cent.*

16 A FINE GOTHIC DEFENCE for the left leg, of stout construction, with fluted fan-shaped tendon protector, at the base of the jamb is a series of holes for attachment of mail. *This piece is Italian in form but probably of German workmanship* *circa* 1490

17 A Swept-hilt-Rapier, of slender proportions, with long tapering blade, the hilt of blackened engraved steel, fish skin grip
German, Early 17th Cent.

18 A Close Helmet, of robust form, the surface blued, the gorget-plates decorated with brass studs; it is furnished with a vizor-rest and a plume-holder

19 A Basket-hilted Broadsword, with flattened rosette pommel, wide quillons and long double-edged blade
German, Late 17th Cent.

20 An elaborately pierced cup-hilt Rapier, the long tapering blade is marked I. H. S.

21 A Dagger, for use in the left hand, drooping quillons and pierced shell-guard; the blade is half back edged, pierced and grooved
Spanish, Late 17th Cent.

22 A Dagger, with blackened hilt, four-sided pommel, depressed quillons and ring guard, stout four-sided blade with central ridge *German (Saxon), Late 16th Cent.*

*** From the Dresden Museum.

23 A Dagger, complete with its scabbard, the mounts of chiselled steel in imitation of twisted wire. The blade bears an armourer's mark

24 A Dagger, with countercurved quillons and ring guard, the pommel guard and quillon terminals decorated with embossed silver medallions; the steel-mounted scabbard contains a knife and rod with bone handles *German, Late 16th Cent.*

25 A left-hand Dagger, the hilt bears traces of original blueing, the blade has a toothed back edge, and is equipped with sword breakers

26 The fine detached Blade, of a pistol sword, the whole surface covered with etched decoration of fine quality, depicting an episode of the chase, etc. It bears the impressed mark of the guild of Augsburg, together with a maker's mark
German, Early 17th Cent.

27 A fine detached Falchion Blade, elaborately engraved with scenes of mimic combat and inscribed: GREAT GEORGES FRIENDS AS KEEN AS THEE MAY BRITTONS SAFEGUARD EVER BE GAINST WOODEN SHOES AND POPERY *English, Mid. 18th Cent.*

28 An Estoc, of 16th Century German style, having tall fluted pommel, tapering three-cornered blade and simple counter-curved quillons

29 A fine Crossbow, of the "Prodd" variety, of very delicate form, having turreted apex with small rigid sight forks; the lignum vitæ stock is elaborately carved and the steel mounts chiselled and engraved *Italian, Late 16th Cent.*

30 A Sword, with shield-shaped pommel, double ring guards and wide straight quillons, the entire hilt is encrusted with silver decoration, relieved with gilt damascening, the tapering blade is inscribed :

MATER DEI MEMENTO MEI
ABIA RESPET AL TUO HONORE

31 A fine Cup-hilt Rapier, the deep cup chiselled and embossed with panels featuring Venus and Cupid, Leda and the Swan, etc., the slim six-side blade marked Arnolt Brach Solingen *German, circa* 1640

32 A fine Falchion, of bold design, the quillon-guard and knuckle terminals *en suite* with the pommel, being formed as eagles' heads, the blade, back-edged for two-thirds of its entire length, bears maker's mark *German, circa* 1640

33 A cup-hilt Rapier, the cup finely pierced and engraved, the grip and pommel chiselled, the short reversed quillons have terminals formed as birds' heads *Spanish, Mid. 17th Cent.*

34 A fine State Halberd, the head engraved with figures and foliage *German, 16th Cent.*

35 A Globose Breastplate, of fine form, with tace of two plates and boldly roped turnovers (the right gusset is a restoration) *German, Early 16th Cent.*

36 A fine English Pikeman's Armour, of russet steel, consisting of gorget, breastplate, backplate and great skirted tassets. It is decorated with the characteristic zig-zag lines and numerous latten-headed rivets. This is a handsome and typical officer's armour of the time of King James I (the right tasset is a restoration)

*** From the Morgan Williams' collection.

37 A Pikeman's Armour of bright steel, consisting of gorget, breastplate, tassets and back plate and typical hat with broad brim *English, temp. James I*

*** This armour was taken from the Tower of London and used in the celebrated Eglington Tournament of 1839.

38 A BLACK AND WHITE THREE-QUARTER ARMOUR, consisting of a fine breast-plate, with pronounced tapul pierced for a lance-rest, and with boldly roped movable gussets, backplate stamped with the Nuremberg guild-mark. The tassets, which are alien to the breastplate, are composed of seven lames; gorget with espalier-pauldrons and burgonet with peaked umbril
German, circa 1570

39 A SHOULDER GUARD, for the tilt, of bright steel fashioned for fixing to the left shoulder. It is pierced to take a pauldron-bolt and slotted for strap attachment *Spanish, circa* 1570

⁂ From the collection of the Duke of Osuna.

40 A CLOSE HELMET, of grotesque form, the umbril curiously designed to give a somewhat startling appearance to the whole. This piece is of great weight and solidity and was intended for sapping work *probably French, circa* 1640

41 THE BAVIÈRE OF A SALADE, constructed of three plates. A spring pin fixed to the chin-piece enables the upper plate to fall, the deep gorget plate is pierced for attachment of lining
Spanish, circa 1480

⁂ From the collection of the Duke of Osuna.

42 A GREAT REINFORCING PIECE for the elbow, of stout construction; it is pierced to allow for fixing with steel bolt to the coude
German, circa 1540

⁂ From the collection of Prince Radziwil.

43 A BURGONET, of very solid construction, with finely moulded skull; the umbril, which is of one piece with the latter, has a distinct upward tendency, the cheek-plates are unusually large and extend well forward, the neck-guard formed of a separate plate *German, circa* 1580

44 A TRUE CLAYMORE ("Claidheamh-Mor"), it has a five-sided crown pommel, simple straight quillons drooping at their extreme ends, suggesting a mallard's head, single four-sided guard, original grip of early type. The fine quality blade is grooved, engraved and stamped with a maker's mark, a pure untouched specimen of this very rare type of two-handed sword
Scottish, circa 1540

⁂ From Brancepeth Castle, Durham.

[*See* ILLUSTRATION. *Pl. I.*]

45 A 13TH CENTURY SWORD, with cruciform hilt and heavy wheel-shaped pommel, the straight quillons expanding at extremities, original wooden grip covered with leather, the broad tapering blade has a wide central groove

[*See* ILLUSTRATION. *Pl. I.*]

46 A 14TH CENTURY SWORD, with cruciform hilt, wheel-shaped bronze pommel, straight quillons of square section narrowing at the ends; the tapering singly grooved blade bears an armourer's mark in the form of a cross. Original wooden grip.

[*See* ILLUSTRATION. *Pl. I.*]

47 A 14TH CENTURY SWORD (excavated) with circular pommel, heavy straight quillons of square section; the extremely solid tang of blade fully exposed

THE DREUX SWORD.

48 This rare and beautiful 14th Century example, has a cross-hilt of gilt copper, chased on the quillons and on the two bands round the grip with conventional foliage and the inscription in Gothic characters:

COLLIGE PER ME REGE SUM [MUM]
MEDIO REGE PUNGE PER IMUM.

The pommel of the sword is inset on one side with a champlevé enamel medallion bearing the arms of the Counts of Dreux: checky or and azure, but the enameller, as not infrequently happened, has reversed the order of the metal and the tincture The title was first granted to Robert, fifth son of Louis VII of France, called "le Gros," in 1137, and the family eventually became extinct in the male line by the death of Count Pierre de Dreux in 1345. This therefore places the date in the first half of the 14th Century, which conclusion is further strengthened by the early shape of the shield upon which the arms are borne. On the other side of the pommel is a small piece of bone, evidently a relic, under crystal. The broad two-edged blade which tapers to a point is inlaid with silver in a design partly composed of lettering, possibly some sort of charm

*** Exhibited at the South Kensington Museum. Described and illustrated in Laking's "European Armour & Arms," vol. III, *p.* 207-208, *fig.* 1014A.

[*See* ILLUSTRATION. *Pl. II.*]

49 A 14TH CENTURY SWORD, with flattened octagonal pommel, thin, flat quillons expanding at the terminals and each pierced with three holes; the stout blade has a series of four grooves on either side extending about half its length, the wooden grip is a restoration (stated to have been found in Ireland and possibly of Irish origin)

50 A 16TH CENTURY SWORD; flattened wide embossed pommel, drooping quillons terminating in enlarged ends, single roped ring guard, counter-guard and single *pas-d'âne,* tapering six-sided blade bearing traces of elaborate gilded decoration, maker's mark: a star and cross contained within a shield (the tang of blade is exposed) *German, circa* 1530

51 A FINE DAGGER WITH SHEATH, the elongated quillons and pommel, turned respectively up and down, are of iron plated with silver; the grip of polished wood; the blade is marked with a Z (Zurich), inlaid in copper and three times repeated, the sheath entirely of bronze gilt, embossed, pierced and chased with the "Dance of Death," depicting costume figures of the period after Holbein; the back of the sheath is composed of canvas, inserted in front of scabbard are a knife and pricker with gilt bronze lion-headed hilts *Swiss, Mid.* 16*th Cent.*

[*See* ILLUSTRATION. *Pl. III.*]

52 DAGGER WITH SHEATH, of the Landsknecht type, blade with deep median groove, stout ricasso, sub-conical rounded pommel capped with engraved silver, stumpy bulbous quillons, single ring guard, fish-skin grip, the sheath heavily decorated with engraved silver, box of scabbard containing two stilettos *German* (*Saxon*), *Late* 16*th Cent.*

⁂ From the Dresden Museum.

[*See* ILLUSTRATION. *Pl. III.*]

53 A FINE DAGGER, of the Saxon type; hilt of blackened steel, the pommel; large in proportion to rest of piece, is eight-sided, fish-skin grip, slightly drooping bulbous quillons, stout blade with median groove, the ricasso grooved on both sides *German, circa* 1580

⁂ From the Dresden Museum.

54 A FINE DAGGER WITH SHEATH, simple cross-hilt, the pommel twelve-sided, the lower half plated and the upper capped with silver, quillons with engraved silver bulbous terminals, finely bound silver wire grip, stiff blade of good quality with maker's

LOT 54—*continued.*

mark stamped on ricasso; the wooden scabbard covered with velvet, ferrule and mounts of finely engraved silver
German (Saxon), circa 1580

*** From the Dresden Museum.

[*See* ILLUSTRATIONS. *Pl. III.*]

55 A DAGGER of the Saxon type; hilt of blackened steel; a typical piece, but of more slender proportions than the average specimens *German, Late 16th Cent.*

*** From the Dresden Museum.

56 A FINE ESTOC, of rare type, the pommel formed as a crutch; it has simple quillons and stout four-sided blade; the original leather-covered grip is studded with brass nails
probably Swiss, Early 16th Cent.

57 A FINE SPANISH SWEPT-HILT RAPIER, of large proportions; the elaborate hilt is perforated and decorated with pierced bosses, the pommel proper contained in an outer casement; the fine quality blade has a maker's mark on the ricasso, and is inscribed ANNO 1600

58 A RARE SHORT SWORD, having the so-called ox-tongue blade, the drooping quillons *en suite* with the pommel, are pierced and slotted at the the terminals, the single ring guard treated in a like manner; the grip, which is entirely of steel, gives a fine balance to the rest of the hilt. The blade bears a maker's mark in the form of a guisarme *Spanish, 16th Cent.*

59 A RARE FALCHION; the finely designed swept hilt entirely covered with engraved ornament, short counter-curved quillons, having fish-tailed terminals; the blade inscribed, ANNO DOMINI JOHANNES ME FECIT. *German, 16th Cent.*

60 A CUP-HILT RAPIER; the cup embossed and having a corded turn-over, the straight quillons and knuckle-bow having spiral ornament; inscribed six-sided slender blade
Spanish, 17th Cent.

61 A CINQUEDEA, the grip of bone surmounted by an etched band of bronze, attached to the tang by rivets having heads finely pierced with Gothic tracery; the characteristic quillons and fine quality blade are corroded by long immersion under water, (a piece of great rarity) *Venetian, circa* 1500

62 A DAGGER, fan-shaped pommel, short drooping quillons with roped terminals, stout tapering blade with central ridge
German, Mid. 16*th Cent.*

63 A DAGGER of the Landsknecht type, with bold wooden hilt carved and gilded, the stiff, four-sided blade bears an armourer's mark in the form of a cross upon the ricasso

64 A DAGGER, the grip and large pommel silvered and decorated with green enamel; the blade, having central groove, is partly gilded and inscribed

65 A CLOSE HELMET, with its original blued surface, the skull gradually developing into comb of medium height, the visor perforated on right side only with twelve vertical slots, pivoted at side of chin-piece is a fork for supporting visor when raised, single gorget-plates back and front decorated with brass rivets
probably German, circa 1600

66 A CLOSE HELMET, with blackened surface, the skull with finely roped comb; vizor with single slot for ocularium, ventail pierced with series of holes on the right side only, finely designed gorget-plates, one of which is missing, large latten plume holder at base of skull, traces of gilding are visible
Italian, 16*th Cent.*

67 A FINE CLOSE HELMET, the surface with original russet colour. the finely developed skull is thrown backward and fitted with an *escuffa,* the visor fitting well into ventail, which is slotted and pierced, two gorget-plates back and front, and latten plume-holder; the extremely sharp outline of this head-piece suggests the work of Wolf of Landshut *German,* 16*th Cent.*

*** From Brancepeth Castle.

68 A BURGONET, of classic form, roped comb embossed with gadroons, the skull also embossed, umbril and neck-guard have roped edges (the cheek plates are missing) *Italian, Late* 16*th Cent.*

69 A MORION, with high comb wrought in two pieces, the entire surface etched with radiating bands, medallion-portraits and conventional foliage *Italian, circa* 1600

70 A CABASSET, the blackened surface deeply etched with bands of strapwork and trophies; the small brim has a downward tendency *Italian, circa* 1580

71 A CLOSE HELMET, the uncombed skull broadly fluted, visor of pronounced bellows form with two apertures for ocularium, and twelve for ventilation, the chin-piece of one plate only. Originally a beautiful helmet, its present condition leaves much to be desired *German, circa* 1530

*** From the collection of Prince Radziwil

72 A MACE of bright steel; seven-flanged head (one flange of which has been broken away) surmounted by an acorn-like terminal, cylindrical haft decorated with spiral channellings *Italian, Mid.* 16*th Cent.*

73 A THREE-QUARTER SUIT OF BLACK AND WHITE ARMOUR, of elegant proportions, the breast-plate, stamped with the mark of the guild of Nuremburg, is decorated with a series of parallel lines and chevron-like flutings, the back-plate similarly embellished, the tassets of seven lames, the lower plates of which bear an embossed ornament, gorget fitted with espalier-pauldrons. The Burgonet stamped with the Nuremberg mark has a curiously small umbril. This head-piece does not properly belong to the rest of the armour *German, circa* 1575

*** From Brancepeth Castle, Durham.

74 A SCHIAVONA, a good specimen of the type used by the Slavonic guard of the Doges of Venice, shield-shaped bronze pommel and grooved back-edged blade, finely wrought hilt of bold design *circa* 1650

75 A SCHIAVONA, of similar character, with double-edged blade, marked with the running wolf *Mid.* 17*th Cent.*

76 A SCOTTISH BASKET-HILTED BROADSWORD, the hilt of bold design of wrought iron, the blade two-edged and marked with the running wolf, and a similar sword with back-edged, trebly grooved blade *both of the Late* 17*th Cent.* (2)

77 A CUP-HILT RAPIER; of the Spanish type, the cup chiselled with a monster, it has a flattened pommel and the blade is inscribed CLEMENS BRACH *Mid.* 17*th Cent.*

78 AN ESTOC of simple form, elongated pommel, the slightly curved quillons of triangular section; the blade has a pronounced central ridge and bears an armourer's mark

79 A FINE HAND-AND-A-HALF SWORD, of Falchion type, the hilt boldly fashioned, the counter-curved quillons have fish-tailed terminals, the guard and knuckle-bow are joined by a bar forming the letter S, the ring-guard formed as a clover leaf; slightly curved, back-edged blade bearing an engraved maker's mark in form of a scimiter *German, circa* 1540

80 A CUP-HILT RAPIER; depressed octagonal pommel, well wrought cup decorated with flutings; the wire-bound grip is of fine quality, and the blade is inscribed *Spanish, Mid.* 17*th Cent.*

81 A FINE ESTOC, the blade is triangular and is hollow-ground, the straight quillons are octagonal in section and turning at the ends, and decorated with escallops, the fluted circular pommel similarly treated, original leather-bound grip. (This is a very rare sword in fine state of preservation.) *German, circa* 1510

82 A SWEPT HILT RAPIER; with blackened hilt, wire-bound grip, and four sided blade *French, Late* 16*th Cent.*

83 A RINGED HILT RAPIER, with six-sided, grooved and inscribed blade, and blackened hilt *Spanish, circa* 1600

84 A BROADSWORD, of bastard type, with bold, slightly drooping quillons, spiral pommel and wide double-edged blade, bearing an armourer's mark *Austrian,* 16*th Cent.*

85 A FINE SWORD, with double ring-guards, reversed quillons having fish-tailed terminals and urn-shaped pommel. The hilt chiselled and bearing traces of gilding, flattened six-sided blade *Italian,* 16*th Cent.*

86 A CIRCULAR SHIELD, embossed with fabulous monsters, trophies of arms, and Samson wrestling with the lion; the edge is studded with rivets for attachment of lining

87 A CIRCULAR SHIELD, decorated in the so called Pisan manner, with radiating panels, trophies of arms and truculent warriors; a boss is fastened to the centre

88 A PEAR SHAPED MORION, of rare type, having four-sided skull; the whole is finely hammered from one piece of metal; the surface is covered with spirited etching depicting trophies of arms and medallion portraits; around the base of skull are a series of projecting spikes *Italian, Late* 16*th Cent.*

89 A Fine Scottish Broadsword, commonly called "Claymore," with a basket-hilt of the most elaborate design and unusually slender perforations, the two-edged blade is trebly grooved and is signed ANDRIA FARARA, etc. It retains its original embossed leather scabbard

⁂ From Eglington Castle, Ayrshire.

90 A basket-hilted Broadsword, with a curious iron guard; and a Highland broadsword with primitive basket. The blades of both these swords are inscribed, ANDREA FERARA.
Late 17th Cent. (2)

91 Two Scottish Broadswords, one of which is inscribed ANDREA FERARA, and has a hilt of rare type
both of the Early 18th Cent. (2)

⁂ From Brancepeth Castle, Durham.

92 A powder Flask, entirely of steel, semi-conical in form, decorated with bands of incised lines, it is fitted with a belt-hook
Italian, Late 16th Cent.

93 A reinforcing Pauldron, of bright steel, finely shaped, for use on the left shoulder; it is pierced with three separate openings for securing it to the armour *German, circa* 1530

⁂ From the collection of Prince Radziwil.

94 A cup-hilt Rapier, the cup finely chiselled with portraits, grotesque monsters and foliage; the long slender blade is six-sided, and has a central groove, the pommel is chiselled, but the wide quillons and knuckle-bow are free from decoration
Italian (Roman) circa 1640

95 A Suit of bright steel Half-Armour, consisting of a visored helmet, peascod breast-plate with single-splint, tassets of six lames, back-plate with garde de rein and full arms
comprehensively Late 16th Cent.

96 A full Suit of bright steel Armour, designed in the Gothic manner, portions of the suit are fluted in low relief. The whole surmounted by a chapeau or circular war hat

⁂ From the Mappin collection.

97 A collection of Sword Pommels of the 16th and 17th Centuries, comprising two hundred specimens of Flemish, German and Italian origin (200)

98 A collection of two hundred Pommels of similar character, 16th and 17th Centuries (200)

99 A FINE COMPLETE SUIT OF ARMOUR, consisting of a close helmet of early form with drooping snouted visor; the skull with low roped comb, the bevor opening down the middle of chin, roped, hollowed lower edge to allow it to fit over the gorget, the latter is fitted with thumbscrews to attach the small laminated pauldrons. The breast-plate is of superb quality, having finely roped turnover and gussets, and is of the transitional globose shape with tapul, it is fitted with a lance rest of the horn type. The taces are of four plates; the back-plate has a deep garde-de-rein, fixed with thumbscrews, the complete leg defences are of fine form, the cuisses having roped margins and double groin-plates and the solerets being of the so-called duck-bill variety. All parts of this fine harness are authentic but bearing in mind that the breast-plate, mitten-gauntlets and cuisses have a scale pattern border we believe that the tassets rere-braces, vambraces and elbow-cops at least, originally formed part of an undecorated suit of about the same period. Armourer's mark, a tilting helmet and the letters W R appear on the supporting plate of lance rest

German, circa 1540

*** From the collection of Prince Radziwil

[*See* ILLUSTRATION, *Pl. IV.*]

100 A CLOSE HELMET, of unusual form, the high embossed skull drawn out at the apex and plentifully besprinkled with holes, visor with ocularium thrown well forward, slotted and fitting well down into the pronounced ventail, which is slotted in relief, four unusually deep gorget-plates for a head-piece of this period decorated with latten studs
South German, circa 1560

101 A LOBSTER-TAILED HELMET, of russet iron; the skull boldly fluted, plume-holder, edges, and large rivet-heads are gilded; it retains its original well-padded lining of leather, and is fitted with a sliding nasal bar *French or Flemish, circa* 1650

*** From the Morgan Williams collection.

102 A COMPLETE GORGET, of two plates of blackened iron, for wearing over a buff leather coat; it bears traces of gilding
probably French, Mid. 17*th Cent.*

103 A BRIGHT STEEL CHANFRON, of bold form, embossed and fluted in the Maximilian manner; in the centre appears a six-leaved embossed ornament

104 A RARE MANTEAU D'ARMES for the tilt, finely shaped and overlaid with an embossed lattice pattern, it is attached to a reinforcing bevor and a collar, the whole being of great weight, used in the barrier-joust (Plankengestech). The bevor is stamped with the Augsburg guild mark *German, circa* 1570

*** From the collection of Prince Radziwil.

105 A PLACATE, of globose form of magnificent quality, attached to a tace of one plate and fitted with a large and fine tuille-form tasset for the left thigh; together with a very large elbow-guard of almost eccentric design; the borders of all pieces are etched with a running pattern of foliage. A superb example of the armourer's craft *German, circa* 1535. (2)

*** From the collection of Prince Radziwil.

106 A REINFORCING BEVOR, fitted with three laminated gorget-plates and a frontal plate; the whole finely constructed and etched with a foliated border pattern *German, circa* 1540

*** From the collection of Prince Radziwil.

107 A JAMB, of bright steel, for the right leg, it is well etched with bands containing trophies and figures
probably Spanish, circa 1570

108 A LONG TASSET, for the left thigh, of eight laminated plates, finely etched with conventional ornament, it is adjustable at the fourth lame by means of a turning pin *German, circa* 1580

109 A PEASCOD BREASTPLATE of large proportions with cabled turn-over and movable gussets: it is finely etched with scenes of military combat and foliage, and is pierced for a lance-rest *German, circa* 1580

110 A FINE CHANFRON, for a war-horse, of plain bright steel, the medial ridge decorated with double roping, the ocularia surmounted by boldly roped projections; it is fitted with a spiked circular frontal plate; rivetted to the chanfron proper are rope-edged wings of bold proportions, the ear-pieces are in an unusually perfect condition *German, circa* 1520

⁂ From the collection of Count Erbach-Erbach.

[*See* ILLUSTRATION, *Pl. V.*]

111 A CHANFRON, of bright steel, fluted in the so-called "Maximilian" manner, embossed three-sided medial ridge, shield-shaped frontal plate and single plate of crinet *German, circa* 1530

⁂ From the collection of Prince Radziwil.

112 AN EARLY GOTHIC CHANFRON of stout bright steel; it is four-sided, the four planes being divided by three strongly marked longtitudinal ridges, the central one of these curving outward to form the characteristically Spanish "sheep-like" profile (*perfil acarnerado*); it is in two plates of which the lower, covering the muzzele, has an engrailed upper-edge and is riveted to its fellow, the eye-guards are simply hammered outward, above the right-hand one being a group of armourer's marks. These and the general character of the whole object show a distinct Arab character, common enough in early Spanish arms and armour (which in some instances were actually borrowed direct from their Moorish foes). The attached "top-net" (or plate connecting with the crinet) is of a later date *Spanish, circa* 1400

⁂ From the Mappin collection.

113 A FINE 16TH CENTURY BEVOR AND VOLANT PIECE, together with an attached shoulder-guard; it is of very bold construction and etched with a foliated border, and is fitted with a large hook of curious shape for attachment to breast-plate *German, circa* 1530

⁂ From the collection of Prince Radziwil.

114 A FINE PAIR OF FLINT-LOCK PISTOLS, the lock-plates, barrels and all the mounts are richly gilt, pierced, engraved and embossed; the stocks of carved walnut wood; the barrels are signed THOMAS HAMERLIZ. An interesting feature is the double touch-holes to pan, suggesting that the pistols were used by a naval officer *probably Swedish, circa* 1750

*** Exhibited at the British Empire Exhibition.

115 A WHEEL-LOCK PISTOL, with blued lock-plate and barrel, the flattened ball-butt and entire stock inlaid with designs in stag-horn; the barrel bears the Augsburg guild-mark and a dove within a shield. The piece is fitted with a belt-hook *German, circa* 1580

116 A FINE WHEEL-LOCK PISTOL, the ebony stock and ball but inlaid with lines and plaques of staghorn; the actual wheel is fitted with a pierced cover, the barrel bears a maker's mark and the stamp of the guild of Augsburg, it is fitted with a safety catch *German, Late 16th Cent.*

117 A PAIR OF FLINT-LOCK PISTOLS, signed by the celebrated maker LAZARINO COMINAZZO, the mounts of finely chiselled steel, the stocks inlaid with patterns of engraved and pierced steel *Italian (Brescian), circa* 1700

118 A FINE WHEEL-LOCK PISTOL, the entire stock and large ball-butt elaborately inlaid with designs of engraved stag-horn; it has an eight-sided rifled barrel *German, circa* 1580

119 A FINE WHEEL-LOCK PISTOL, the walnut-wood stock and small flattened pommel inlaid with a pattern of dolphins and foliage. The barrel, octagonal at the breech, is stamped with a W within a shield and bears the Augsburg guild mark *German, Late 16th Cent.*

120 A POWDER FLASK, of stag-horn, with steel mounts and belt-hook; it is embossed with the figure of John the Baptist; also a smaller flask of similar character *German, Late 16th Cent.* (2)

121 A FINE POWDER PRIMER, of gilded metal, shaped as a shield, the flattened back engraved with swags of fruit, the front embossed with the head of a satyr *Italian, 16th Cent.*

122 A POWDER FLASK, of triangular form; it is of wood covered with velvet and overlaid with embossed brass in the form of satyrs' heads and mythological figures *German, 17th Cent.*

123 A FINE POWDER FLASK, of triangular form, of wood covered with cloth and overlaid with gilded brass; it bears a highly embossed design of a mounted warrior in armour upon a prancing steed, accompanied by a dog
probably French, Early 17th Cent.

124 A POWDER FLASK of wood, richly inlaid with fine quality designs in ivory, depicting a sitting bull, foliage and small animals
German, Late 16th Cent.

125 A FINE BROADSWORD, the hilt entirely of chiselled steel, depicting an elaborate composition of wild and domestic animals, the pommel and grip of one piece, the former fashioned as a sheep's head; the fine quality blade is partly back-edged, grooved, perforated and inscribed GIESU . MARIA . . PENSA . EPOFA
Italian, Early 17th Cent.

[*See* ILLUSTRATION. *Pl. VII.*]

126 A SWEPT-HILT RAPIER, with blackened hilt damascened with gold and silver; the blade, which is of Indian design, is damascened with gold *17th Cent.*

127 A SWEPT-HILT RAPIER, with blackened hilt, depressed ten-sided pommel, single drooping quillons, four-sided tapering blade, the ricasso of which is covered with leather *German, circa* 1600

⁂ From the Dresden Museum.

128 A SWEPT-HILT RAPIER, the hilt elaborately wrought, the large hollow pommel formed of interlaced strapwork, this treatment being applied to the knuckle-bow, guard, counter-guard, and reversed quillon terminals. The entire hilt is gilded and enriched with a beaded decoration of silver, the ricasso bearing a maker's mark is etched and gilt, this decoration being carried down three inches of the four-sided tapering blade
Probably of German workmanship

129 A FINE SWEPT-HILT RAPIER, the flattened cylinder-pommel encrusted with silver decoration of scrolls and beads, also four circular designs of mounted warriors and scenes of combat in embossed silver; the wide straight quillons and rest of hilt enriched in a similar manner. The long, slightly tapering blade has a strong ricasso and is partially grooved, it bears a maker's mark in the form of a classic head *probably German*

⁂ From the collection of Major Dreger, Berlin. Illustrated in Waffensammlung Dreger Nr 95.

130 A LEFT-HAND DAGGER, with plain steel knuckle-guard, stiff four-sided blade and wide straight quillons, the strong ricasso hollowed in the inner side for the thumb, the edges notched and pierced with two sword-breaking apertures, and stamped on both sides with maker's mark, a crowned A
Spanish, Mid. 17th Cent.

131 A LEFT-HAND DAGGER, flattened pommel, four-sided wire-bound grip, wide, straight quillons, triangular knuckle-guard embossed with foliage, single-edged blade having wide ricasso, stamped with an X *Spanish, circa* 1650

132 A SMALL SWORD, of fine quality, the blackened steel hilt pierced and chiselled with conventional horsemen and foliage, the blade flattened towards the hilt develops to an extreme point
probably Flemish, circa 1700

SECOND DAY'S SALE.

Wednesday, May 4th, 1927.

THE ARMOUR AND WEAPONS—*continued.*

LOT

133 A RAPIER, of the so called Walloon type, small reversed quillons, having fish-tailed terminals; double pierced shell-guards, four-sided, tapering blade, the ricasso of which bears an armourer's stamp *Flemish, circa* 1630

⁂ From the Edwin J. Brett collection.

134 A FINE BROADSWORD, of early type, with simple hilt, having large chiselled steel pommel depicting sea monsters, the short wide blade is double-edged and bears a maker's mark: an X six times repeated *German, circa* 1540

135 A FINE BROADSWORD, having pear-shaped pommel chiselled with leaf-decoration, the drooping quillons and ring-guard treated in a similar manner, the wide double-edged blade is engraved in latten with the letters B. R., and the ball and cross *Italian, circa* 1540

136 A HANGER, or hunting sabre, the grip and pommel carved from one piece of wood in the form of a lion's head, with subordinate figures, etc. It bears the unusually early date (for this type of sword) 1587. There also appears a Cupid supporting a shield with the letters I. V. B., and the four-leaf clover thrice repeated, the blade is single edged and is contained within a leather scabbard, having silver mounts *German, 16th Cent.*

137 A FINE ESTOC, with original blackened hilt of heavy proportions, the pommel is sub-conical, the quillons wide and flattened with characteristic spear-shaped terminals. The ring-guard contains its original flat plate, the fine quality blade is four-sided with stout ricasso bearing an armourer's mark; original grip of blackened fish-skin *German (Saxon), Late 16th Cent.*

⁂ From the Dresden Museum.
From the collection of the late Sir Guy Laking.

138 A FINE BROADSWORD, having crown-shaped, six-sided pommel, wide, flattened, drooping quillons expanding at their ends, simple ring-guard, leather-bound grip; the entire hilt retains its original blackened surface; stout, double-edged, four-sided tapering blade *German (Saxon), Late 16th Cent.*

*** From the Dresden Museum.

139 A FINE TWO-HANDED SWORD, having pear-shaped pommel, wide, straight quillons, double ring-guards; the blade of beautiful quality is furnished with the usual false quillons below the ricasso, both of which bear the maker's mark; the channel of blade is inlaid with the Maltese cross *Italian, Mid. 16th Cent.*

140 A TWO-HANDED SWORD, with chapeau-shaped pommel, wide quillons and double ring-guards; original leather-covered grip and flamboyant blade. An interesting feature is the "wolf" mark thereon, the representation of this animal being much more spirited than is usually the case *German, circa* 1570

141 A TWO-HANDED SWORD, having globular ten-sided pommel, the drooping quillons of blackened iron terminating in spiral curls, double ring-guards enclosing spiral and spike decoration. The drooping false quillons projecting from centre of ricasso, which is engraved with a crown and dated 1574. Straight long four-sided blade *Swiss, 16th Cent.*

142 A FINE CHANFRON, the russeted surface is embossed and richly damascened in gold and silver, on the upper part is a representation of a combat between two mounted warriors, a Christian and a Saracen; below in a cartouche is a figure of Apollo. A beautiful example of parade armour, skilfully worked in the later manner of Lucio Picinino of Milan
probably German, Late 16th Cent.

*** From the Kennedy collection, exhibited at South Kensington Museum.

[*See* ILLUSTRATION. *Pl. VI.*]

143 THE CANTLE-PLATES OF A SADDLE, of similar workmanship These plates in three parts do not actually belong to the chanfron (No. 142), but are of similar workmanship. In the centre is shown the conversion of Saul, and on the side-wings appear mounted warriors amid trees
probably German, Late 16th Cent.

*** From the Kennedy collection, exhibited at South Kensington Museum.

[*See* ILLUSTRATION. *Pl. VI.*]

144 THE DOUBLE BURR-PLATES OF A SADDLE, not belonging to the aforesaid, but of similar provenance; the plates are embossed and richly gilt with designs depicting scenes of combat

145 A FINE COMBINED SWORD AND PISTOL, this remarkable specimen is a choice example of those rare combination-weapons constructed in Germany during the 16th and 17th Centuries. The sword-hilt is of smoothly blackened steel and of the type known as swept. Within a cartouche upon the dome-like pommel appear in gilded relief two nude female figures with a child. The oval quillon-terminals are relieved with gilded, embossed figures of horsemen; other portions of the hilt similarly decorated. The sword-blade is partly etched and gilt, with trophies and musical instruments. The wheel-lock pistol attachment has an entirely etched barrel, octagonal at the breech, the lock-box also etched, the actual wheel which is exposed is fitted with a pierced and gilt cover. A somewhat similar sword is preserved in the Johannaeum at Dresden

[*See* ILLUSTRATION. *Pl. VII.*]

146 A FINE SWORD, of the type carried by the guard of the Electors of Saxony. The hilt of bold design is blackened and overlaid with plates of engraved silver, tall pear-shaped pommel, silver wire-bound grip, the ricasso of blade encased in silver. The four-sided, tapering blade bears an armourer's mark inlaid in latten and retains its original leather scabbard with silver mounts

147 A FINE BURGONET; the blackened surface is relieved with embossed decoration consisting of foliage, on each side of the skull is depicted a classic head. The shield-shaped plume-holder is embossed with the double headed eagle of the Holy Roman Empire, the ear-pieces are missing. This interesting helmet is Italian in form, but of German workmanship *circa* 1570

⁂ Exhibited at the South Kensington Museum.

148 A FINE CABASSET, the blued surface is embossed and richly damascened in gold with panels enclosing trophies and bands of ornament consisting of grotesque figures, birds, fruit and foliage, the flattened brim is also embossed and gilded; a small spiked projection appears at the summit of the head-piece
This helmet is probably of French workmanship

149 A CLOSE HELMET, fashioned for the tilt and of heavy construction, the skull made in two pieces is decorated with etched foliage, the heavy visor is free from decoration, the chin-piece is

LOT 149—*continued.*

decorated and opens at the middle; a large plume-holder appears at the base of the skull below the low, corded comb
North Italian, circa 1620

*** From the collection of Sir Archibald Lamb.

150 A FINE HELMET, the stout, four-sided skull is drawn out at the apex, the movable umbril of beautiful design is furnished with three curved bars which form the face defence, these bars which join at the base are fastened to the chin-piece by means of a turning pin. This helmet, which retains its original blackened surface, opens at the side, and is fitted with a single gorget-plate in front, the corresponding plate at the back having been broken away *South German, circa* 1600

151 A FINE CROSSBOW WITH CRANEQUIN, the stock of walnut wood and polished stag-horn is embellished with quaintly depicted hunting incidents, the cranequin winder is dated 1588. This fine crossbow is in an unusually complete and perfect condition
German, 16th Cent.

152 A DUELLING BUCKLER, circular in form; of wood covered with velvet, with gilded iron-bound rim; in the centre is a boss surrounded by pierced strapwork of gilded iron and two raised encircling rims, one of which is notched. These were intended for breaking a sword-point. The back of shield is covered with green fabric *Italian, circa* 1550

*** From the Morgan Williams collection.

153 A FAULCHARD OR GLAIVE, the blade with curved cutting-edge, the back-edge with the projecting dolphin; the half-socket and lower portion of blade engraved *Italian, Late 16th Cent.*

154 A FAUCHARD OR GLAIVE, of similar character to the above, velvet-covered haft *Italian, circa* 1580

155 A PARTIZAN, the blade of extreme length has a central ridge, and is partly etched and gilt, it retains its original velvet-covered haft *probably Italian, 16th Cent.*

*** From the collection of the Duke of Osuna.

156 A FINE GOTHIC HALBERD, the stout blade has a slightly curved cutting-edge, strongly reinforced apex, drooping beak and two long and two short straps; it bears an armourer's mark
probably Swiss, circa 1450

*** From the collection of the Duke of Osuna.

157 A PAIR OF CHAIN MAIL SLEEVES, of finely riveted links. The construction of the sleeves throughout is excellent, in the shoulder region the links are heavier and more closely woven *probably German, circa* 1540

158 A CLOSE HELMET, with roped comb; the visor with sighting apertures is slotted on both sides, the ventail (which does not rightly belong to the rest of the head piece) is doubly pierced with star-like openings, double gorget-plates back and front. The decoration consists of sunken bands etched with foliage *probably French, Late* 16*th Cent.*

159 A TIPPET OR MANTLE OF CHAIN MAIL. This rare example has a closely woven collar held together by a rivetted hook and staple. This form of protection was worn by Landsknecht soldiers during the 16th Century *German, circa* 1540

160 A FINE VAMPLATE, of bright steel with facetted border; around the edge are a series of latten-headed rivets *German, circa* 1560

161 A BUFFE OR FALLING BEVOR, of four plates; the top plate and gorget have roped edges, the two upper plates are slotted and pierced; it is decorated with etched bands of conventional foliage and furnished with straps for attachment to casque *German, circa* 1550

162 A FINE PAULDRON with neck-guard of large proportions, the whole decorated with etched bands containing foliage and figures. The pauldron is fashioned for the right shoulder *German, Mid.* 16*th Cent.*

*** From the collection of Prince Radziwil.

163 A FINE GORGET WITH ESPALIER PAULDRONS, together with the tassets and knee-cops from the same suit of armour, the whole finely etched with radiating bands, containing medallion-portraits, foliage and Cupids *German, Mid.* 16*th Cent.* (5)

*** From the collection of Prince Radziwil.

164 A FINE COLLECTION OF SWORD POMMELS, comprising TWENTY-NINE examples, chiselled and encrusted with silver, of the 16th and 17th Centuries (29)

*** Exhibited at the British Empire Exhibition.

165 A LEFT-HAND DAGGER, fitted with a rapier blade which has been shortened for the purpose *Spanish,* 17*th Cent.*

166 A FINE DAGGER, octagonal pommel, stout drooping quillons turning outwards, stiff four-sided blade with hollow ricasso, copper wire-bound grip; the hilt bears traces of having been silvered *German, circa* 1600

*** From the Dresden Museum.

167 A CIRCULAR POWDER PRIMER, of carved wood, depicting a boar-hunt, the feeder of gilt metal *German,* 17*th Cent.*

168 A FINE POWDER FLASK, of carved ivory, a specimen of high quality; the episodes depicted are an eagle carrying off a lamb, dogs retrieving, and a chariot drawn by stags *probably Swiss,* 18*th Cent.*

169 AN EAR-POMMEL DAGGER, the hilt of ebony reinforced by steel; finely damascened, short stout blade, decorated at the ricasso

170 A DAGGER WITH SCABBARD, the pommel formed of four masks, the grip six-sided, the small quillons have dragon-headed terminals; reinforced three-sided back-edged blade, the wooden scabbard having embossed mounts is covered with fabric *probably of Spanish origin*

171 A DAGGER, with small drooping quillons and ring-guard. The blade has a deep pierced central channel, both hilt and blade bear traces of gilding *Spanish, Late* 16*th Cent.*

172 A FINE SMALL SWORD, the hilt of embossed and gilded brass, the grip of white enamel decorated with flowers, the blade of bayonet-section is partly gilt and signed M. NEUMAN BERLIN *German,* 18*th Cent.*

173 A PAIR OF ELBOW-COPS, of bright steel with roped borders, pierced for attachment to the rere and vam-braces *late* 16*th Cent.*

174 A FINE SWEPT-HILT RAPIER, of elaborate construction, tall egg-shaped pommel, three ring-guards and counter-curved quillons, the entire hilt is blued and chiselled with escallops and damascened with rosettes and beads in gold; the tapering blade is inscribed in the channel CLEMENS HORN ME FECIT SOLINGEN ANNO 1593, the ricasso bears a maker's mark

*** From the collection of Major Dreger, Berlin. Illustrated in Waffensammlung Dreger Nr 98.

175 A FINE SWORD, the hilt of elaborately chiselled steel; the pommel formed as a crouching lion, the quillons as monster's heads emitting on the left a female figure and on the right a bear, the ring-guard of similar character as pommel, tapering six-sided blade *Flemish, Mid. 17th Cent.*

** From the collection of Major Dreger, Berlin. Illustrated in Waffensammlung Dreger Nr. 82.

176 A FINE DAGGER, the hilt of embossed gilt metal, the grip and pommel of one piece formed as a tower, in four oval recesses stand figures and two recline at the summit; the whole is surmounted by the head of a ram; the slight quillons are reversed at the terminals, which are formed as monsters' heads; the long stout blade has pronounced central ridge and is stamped on each side of the ricasso with the Maltese Cross *Italian, 16th Cent.*

177 A FINE RAPIER, of heavy construction, the hilt entirely gilt and facetted in imitation of ocean waves, counter-curved quillons with fish-tailed terminals, large pear-shaped pommel, double pierced shell-guards; six-sided, inscribed and channelled blade; the ricasso is gilded and bears a maker's mark *German, Early 17th Cent.*

178 A SMALL FALCHION, of rare type, the pommel, which is of one piece with the grip, is formed as a bird's head, pierced at the eye and the beak, reversed quillons, one developing as a knuckle guard, small shell-guard turning downwards, the entire hilt bearing traces of its original gilding; the back-edged blade expands slightly at the end *Italian, Early 16th Cent.*

179 A SMALL FALCHION WITH SCABBARD, the hilt embossed and partly gilt, the upper portion of blade engraved and gilt. The pommel is missing; also a small Indian Tulwar; and the hilt of a similar sword (3)

180 THE HEAD OF A CURIOUS HAFTED WEAPON, of bright steel, the head formed as a fork, on one side is a beak resembling a bird's head, and on the other an axe-blade pierced with a knot-like form usually associated with the House of Savoy *probably North Italian, circa 1570*

181 A FINE RAPIER, with basket-hilt, eight-sided pear-shaped pommel, reversed quillons and double shell-guards pierced with an alternating rectangular and oval pattern; portions of the hilt are slightly embossed and bear traces of gilding, the four-sided tapering blade is inscribed on both sides of ricasso CAINO, and bears a maker's mark *Dutch or Flemish, Early 17th Cent.*

182 A Rapier, the swept hilt is of blackened chiselled steel, the slightly reversed quillons have acorn-like terminals, *en suite* with the pommel, and the turn-over of the knuckle-bow is treated in a similar manner; the blade tapering to a point has an inscribed central channel *Spanish or Dutch, Late 16th Cent.*

183 A fine Sword, the hilt blackened and entirely damascened with gold, the turban-shaped pommel embossed and damascened with dolphins and foliage, the quillon-terminals chiselled as scrolls, the grip is of an elaborate character, the superb broad blade is doubly grooved, the upper portion being finely etched and damascened. This is a magnificent specimen in splendid condition *Italian, Mid. 16th Cent.*

[*See* Illustration. *Pl. VII.*]

184 A fine Sword, with blued hilt, urn-shaped pommel embossed and engraved, the single quillon and knuckle-bow also engraved, the ring-guard falling to base of wide ricasso, the broad double-edged blade, with two channels running its entire length, has maker's mark, a cross eight times repeated; another mark appears on either side of the ricasso; the grip is covered with a wire pattern of network *Italian, 16th Cent.*

185 A Fine Sword, the entire hilt blackened, the quillons, guards, knuckle-bow, and triangular flattened pommel are pierced and decorated with a beaded pattern, the fine quality broad blade has a pierced central channel running almost its entire length, the stout ricasso is finely etched and gilt, this decoration continuing along the blade for about three inches; it bears a maker's mark

probably of German workmanship made for Spain, Late 16th Cent.

186 An Estoc, tall spirally roped pommel, the quillons have a slight downward tendency and are decorated with a roped pattern, the four-sided tapering blade bears an armourer's mark, leather-covered grip bound with cord

187 A bastard Sword, tall spirally roped pommel, slightly drooping quillons, double ring-guards which are decorated *en suite* with the quillon-terminals; the broad, trebly-grooved blade is double-edged and bears a maker's mark: an impressed T

Austrian, 16th Cent.

188 A Boar Sword, used for hunting the wild boar, straight cylindrical quillons, pear-shaped pommel, the heavy blade of rectangular section is wide at ricasso and expands towards the point. Just above this expansion is an aperture, the prongs which originally projected from this are missing
probably of German origin

189 A two-handed Sword, large pear-shaped pommel, four-sided drooping quillons, finishing in spiral curls, double ring-guards containing the usual embellishments, slightly expanding flamboyant blade; false quillons project from the ricasso, which bears a maker's mark, the carved wooden grip is covered with velvet *Swiss, 16th Cent.*

190 A fine swept-hilt Rapier, the hilt chiselled in a most elaborate manner. On the pommel is depicted on one side a boar-hunt, and on the reverse side a stag-hunt amid foliage, the guard chiselled with running hares, foxes, stags, dogs, etc.; the quillon-terminals formed as medallions enclosing horsemen, the reverse portion of the hilt is etched. The minute decoration is of high quality and the hilt bears traces of original gilding; six-sided blade with central channel bearing a maker's mark *German, Late 16th Cent.*

⁂ From the collection of Major Dreger, Berlin. Illustrated in Waffensammlung Dreger Nr 90.

[*See* Illustration. *Pl. VII.*]

191 A Mace, the head of iron, formed of sixteen flanges (three missing), mounted upon an oaken grip
probably English, 16th Cent.

⁂ From the Morgan Williams collection.

192 A Dagger, of early Landsknecht type, fluted wide pommel, leather-bound grip and the characteristic S-shaped guard, long double-edged blade *German, circa* 1540

193 Two fluted Cuisses with Knee Cops, together with two shoulder-plates belonging to a suit of so-called "Maximilian" armour; one of the cuisses is stamped with the Nuremberg guild mark and one of the shoulder-plates also bears a mark upon the upper rim *German, circa* 1530. (4)

⁂ From the collection of Prince Radiziwil.

194 A Bridle Gauntlet, "Manifer" of bright steel with facetted border to the cuff, and a reinforcing elbow guard
German, Mid. 16th Cent.

*** From the collection of Prince Radiziwil.

195 A Gothic Breastplate, of bright steel and of simple form, the edges are turned over towards the front, giving an added appearance of weight and strength, it has a slight central ridge
Late 15th Cent.

196 A Breastplate, with single splint embellished with bands of etched decoration; it is also embossed with a classic head amid entwined serpents, it is pierced for a lance-rest, but the gussets are missing

197 A fine splinted Breastplate of stout construction; the four splints move freely on the sliding rivets; the gussets are also movable; it bears an armourer's mark
probably French, circa 1600

198 A fine Placate with Reinforcing Bevor, for the tilt (*Realgestech*), of bright steel, decorated with etched and gilt bands. Around the throat is engraved a chain whence depends a medallion badge. The placate bears three radiating bands, the two outer ones being inscribed justicia and paciencia. Stamped upon the inside is the pearled a, believed to be the mark of the clelebrated craftsman Anton Peffenhauser of Augsberg, 1525-1603. This is a piece of splendid quality, and the "*garnitur*" when complete, must have been a fine sight. Undecorated suits of this type are to be seen at Hertford House

South German, Late 16th Cent.

*** From the collection of Prince Radiziwil.

[*See* Illustration. *Pl. VIII.*]

199 A fine reinforcing Bevor, of bright steel, decorated with etched and gilt bands following the lines of the piece; the fine quality etching depicts birds amid foliage, stamped upon the inside is the pearled a *German, 16th Cent.*

*** Similar provenance to preceding.

[*See* Illustration. *Pl. VIII.*]

200 A fine pair of Pauldrons, of bright steel decorated with a floral border and radiating panels embellished with rampant lions and eagles, these pieces belong to the same harness as the foregoing

[*See* Illustration. *Pl. VIII.*]

201 A FINE REINFORCING SHOULDER-PIECE, of bright steel, etched with radiating bands containing formal floral ornament upon a gilded ground *German, 16th Cent.*

[*See* ILLUSTRATION. *Pl. VIII.*]

202 A SUIT OF HALF ARMOUR, of bright steel, of the Landsknecht type, consisting of a burgonet, high gorget fitted with small espaliers. The breastplate with pronounced tapul has a roped turn-over, back-plate with garde-de-rein of a single plate, a tace of three lames, finely shaped tassets of six plates, adjustable by means of turning pins at the fifth plate, the breastplate and back-plates are stamped with the Nuremberg guild mark *German, circa* 1560

203 A DEMI-SUIT of armour of the "Pisan" type, consisting of a breastplate of extreme peascod form, pauldrons, rere- and vambraces, with turners and elbow-cops; the tassets of thirteen narrow lames are superior to those usually associated with this type of armour, they being often merely simulated and of one piece. The decoration is characteristic and consists of deeply etched bands containing numerous trophies and medallion portraits; double volutes appear upon each pauldron, the back-plate is *en suite* with the breast-plate, the collar-plate is missing from the gorget. The close helmet which does not belong to the rest of the armour is a fine one, the skull forged from one piece has a high roped comb, visor with a single aperture for ocularia, the breathing holes of the piece are decorated. The helmet opens down the side and is secured by a strap encircling base of skull, double gorget plates back and front; the high comb is etched with a foliated pattern, and the entire helmet embellished with beaded bands and formal ornament. An interesting feature is a small shield-shaped plaque rivetted to the right of ventail, it is inscribed J. H. S. with crossed swords. *Italian, Late 16th Cent.*

[*See* ILLUSTRATION. *Pl. IX.*]

204 A LOBSTER-TAILED HELMET, with tall fluted crown fitted with plume-holder, tail of four lames, ear-pieces of two plates embossed with a heart and pierced with holes for hearing, sliding nasal bar; upon the drooping umbril is an armourer's mark and the stamp of the gild of Augsburg *German, circa* 1630

205 A COLLECTION OF SWORD POMMELS, comprising one hundred and twenty examples of the 16th Centuries and 17th Centuries

THE SPINOLA SWORD.

206 This fine swept-hilt rapier is engraved on the knuckle-guard with the name of its original owner X AMBR X SPINOLA X EXERC X IMPER X (Ambrogio Spinola, commander in chief of the army). The Marquis Ambrogio di Spinola, an Italian general in the Spanish Service and one of the greatest soldiers of his time, was born at Genoa in 1570 and died at Castel Nuovo di Scrivia on September 25th, 1630. He commanded the Spanish armies in the Netherlands against Prince Maurice of Nassau until the peace of 1609. He also conquered the Palatinate in 1620, and successfully besieged Breda in 1625. Quite apart from its historical interest this sword is undoubtedly one of the finest triumphs of craftsmanship which has been handed down to us. The beautifully designed steel hilt is almost covered with exquisitely chiselled Biblical scenes, so wonderfully wrought as to compare favourably with the finest goldsmith's art of the period. It is Italian (Brescian) work of the beginning of the 17th Century. The blade bears on the ricasso a swordsmith's mark in the the form of an Annunciation group, and is furnished with a sheath, the chape of which is similarly decorated to the hilt of the sword. The hilt has been blued to a deep violet, and, together with the rest of the sword, is in a most perfect state of preservation

*** Exhibited at the South Kensington Museum. Described and illustrated in Laking's "European Armour and Arms," vol. IV, *p.* 308, 309, 310, 311; *figs.* 1372-1373.

[*See* ILLUSTRATION. *Pl. X.*]

207 A Globose Breastplate of simple form, the edges being without the usual turn-over, tace of one plate attached; it bears an armourer's mark *Early 16th Cent.*

208 A rare Close Helmet of grotesque form, broad flattened skull with two central ridges enclosing a groove. The whole face guard of a single plate; strongly underhung ocularia, below which is a double row of breathing holes and in the actual "muzzle" (the helmet being of the so-called "ape-faced" variety) a row of vertical slits. The surface retains its original coat of paint, being decorated with a grotesque face, scrolls, etc. As usual in painted helmets, the outer-surface is left rough from the hammer, the better to retain the pigment. Other instances of painted helmets are two salades, respectively in the Tower and the Wallace Collection, and the one surmounting the Gothic suit of Roberto di Sanseverino, Count of Gajazzo, at Vienna. At the nape (which curves outward), the helmet has three lames of articulation to allow the head to be thrown back. Despite its rugged appearance, this head-piece is very soundly constructed and is obviously the helmet of a mounted man-at-arms for use in the field *German, circa* 1500

*** From the collection of Count Erbach-Erbach.

[*See* Illustration. *Pl. XIII.*]

209 A FINE VISORED SALADE, the beautifully formed skull is surmounted by a flattened comb tapering away to a mere angular ridge fore and aft and pierced for a crest; a cusped reinforcing plate with stout inward-rolled lower edge is riveted across the forehead, and the tail, curving boldly outward, is of two articulating lames. The ocularium is formed by the gap between the forehead-plate and closed visor. The visor is one of a "sparrow-beaked" type commonly found in Italian armets of this date and almost suggests the "pig-faced" visor of a bascinet. It is perforated with three rows of slots and circles for air, and reaches down over the chin; from the point of the beak it slopes backwards to its lower edge. A row of tall, pyramidal latten-headed rivets encircle the skull. On right occipital portion is a group of Milanese armourer's marks, whose distribution implies a helmet of "high proof" *Italian* (*Milanese*), *circa* 1480

*** From the collection of Count Erbach-Erbach.

[*See* ILLUSTRATION. *Pl. XI.*]

It is interesting to contrast this Italian form with the contemporary German forms. It is a transition form between the normal salade and the early closed helmets. The reinforcing plate over the brow and the form of ocularium are typically Italian. A little later it evolves into the closer-fitting bellows visored salade, so beautifully depicted in the picture in the Uffizi (once called "portrait of Gattamelata" and variously ascribed to Caroto, Torbido and Giorgione) of an armed knight with his squire. (Cf. No. 80 of the Wallace Collection). But though such are comparatively rare, our present example is of much greater rarity. Indeed, Laking's "Record of European Armour" contains no instance of a helmet akin to it. The vizor in profile somewhat recalls the "Moorish" salade of Philip I of Spain in the Armeria Real, Madrid, surmounted by pomegranate (No. D. 14 of catalogue). Perhaps this was made for the Spanish market.

210 A BURGONET, with three combs, of very stout construction, the whole of one solid piece including umbril and neck-plate, it is of undecorated bright steel, the combs being serrated, the ear-pieces are missing, the skull is pierced in many places for attachment of lining *German, circa* 1540

211 A COMPLETE GORGET of two plates, both of which are embellished with an etched design embracing trophies of war. This piece was for wear over a buff leather coat; numerous tall latten-headed rivets remain *Late 17th Cent.*

212 A FINE GOTHIC BREASTPLATE, of plain bright steel, it is technically speaking an admirable example of knightly fighting harness. Owing to the exceptionally massive character of the "rebates" (or turn-over margins) it creates an illusion of great weight, two perforations on either side of breast originally served to affix the springs regulating the play of the gussets. The overlapping lames afford a certain amount of flexion to the torso. Very characteristic is the strong horn-like lance-rest (of the type known in Germany as "altartig") with its inlaid bands of latten. This fine relic is of South German make circa 1480-90, and was captured by the Turks, perhaps in one of the sieges of Vienna. At the top of the medial ridge is the stamp of (Hans ?) Seusenhofer; on the right breast, is the Stamboul mark, showing it to have been one of the many trophies preserved in the church of St. Irene, Constantinople. This is probably one of the pieces shipped as ballast in the mid. 19th Century by that famous authority, Samuel Pratt

⁂ From the Parham collection.

213 SWORD AND RAPIER GUARDS, ten in number, of finely chiselled steel

English, Spanish French and Flemish, of the 17th and 18th Centuries. (10)

214 A RAPIER, with hilt of chiselled steel, the pommel, knuckle-bow, guard and quillons decorated with deeply cut portraits, figures, horsemen, etc.; four-sided tapering engraved blade

Flemish. Late 17th Cent.

215 A SWEPT-HILT RAPIER, the hilt washed with gold; four-sided tapering blade, two inches at the point having been broken away; the ricasso bears a maker's mark

216 Two small Swords, one has a chiselled steel hilt damascened with gold, silver wire-bound grip, and blade of bayonet section. The other is fitted with a rapier blade inscribed JURDEN * AOLICH, and has a hilt of chiselled steel
French and Italian, 17th and 18th Cent. (2)

217 Two Rapiers; one has an inscribed blade of diamond section and pierced shell-guards, and the other a hilt chiselled with floral decoration, and a six-sided blade inscribed VALENCIA
Spanish, 17th Cent. (2)

218 A Falchion, the hilt of chiselled steel, the grip and pommel of one piece, the latter formed as a lion's head, one drooping quillon with scroll terminal (the other quillon broken away). In a cartouche dividing the quillons is depicted a reclining classical figure, fine quality back-edged blade inscribed J. H. S.
Italian, Early 16th Cent.

** From the collection of the Count of Valencia de Don Juan.

219 A fine two-handed Sword, pear-shaped pommel embossed with escallops, straight quillons of cyrindrical section expanding at the roped terminals, carved wood grip, double roped ringed guards; the blade, which is marked on both sides with the ball and cross, has the usual small false quillons below the ricasso
Italian, circa 1550

220 A two-handed Sword, fig-shaped pommel, flattened quillons terminating in scrolls, double flattened ring-guards, four-sided blade, small false quillons turning upwards, it bears a maker's mark *German, 16th Cent.*

221 A fine two-handed Sword, pear-shaped pommel chiselled with acanthus leaves, double ring-guards, straight, wide, four-sided quillons with bulbous terminals, the guards and quillons are decorated *en suite* with the pommel, copper wire-bound grip; the six-sided blade is partially grooved from the hollow ricasso, the small false quillons bear a marker's mark, four times repeated *Italian, Mid. 16th Cent.*

222 A two-handed Sword, large six-sided pommel, quillons of flattened section ending with dart-like terminals, inner and outer double ring-guards, straight, trebly grooved blade; the ricasso is engraved with a series of lines
German, Late 16th Cent.

223 A fine Globose Breastplate, with a tace of three plates and one lame at the waist, plain turnover and movable gussets. It has been burnished and bears an armourer's mark
Early 16th Cent.

A FINE BASCINET.

224 To the true amour lover this will appeal as a capital item, even when confronted with the finest pieces here presented. A true bascinet of fine quality is one of the choicest prizes that gladden a collector's heart. The present piece, both in form, craftsmanship and quality of metal is first class. The pointed apex is placed towards the back, the skull subtly convex at the back of the head, is of concave profile at the nape. A small cap or finial (of position of which traces are perceptible in the metal) has at some time been affixed to the apex by four rivets of copper, of which but one remains. A close-set row of perforations runs round face-opening, continuing in a double row at base; a diagonal row of four holes runs on either side from temple to base, and continues round back by five further holes. These are for *vervelles* (staples) securing the camail; the others being for the lining, although the arrangement of perforations round the edge suggests that modifications may have taken place in ancient times, a conjecture that gains in plausibility from the copper rivet still remaining near the apex. This suggests that this piece though of undoubted European origin, has been at some time in the East, perhaps in Egypt. A helmet bearing certain analogies to this was found at Khordofan up the White Nile, and figured in the Exhibition of Helmets and Mail in 1881. The two holes set vertically over the brow indicate the presence originally either of a visor hinged over face or of pegs for the attachment of a nasal affixed to the camail. A helmet not altogether unlike this but retaining such a visor (of rounded profile) is at present in the Museum of Valeria-Sitlen, canton of Wallis, Switzerland, and has been associated with the battle of Sempach, 1380. The present piece is stated to have come from a church in Ireland. If this is true, and its presence there could be traced back sufficiently far, it might possibly have belonged to one of the English leaders who fought under Richard II against Macmurrough. It should be moreover remembered that some of our great nobles (*e. g.* Thomas Mowbray for his duel with Bolingbroke in that very early reign) ordered their armour from Italy *English or Italian, Late 14th Cent.*

⁂ Exhibited at the British Empire Exhibition.

[*See* Illustration. *Pl. XII.*]

225 A Globose Breastplate, with roped turn-over and movable gussets; it is fitted with a tace of three plates and tassets of eight lames, the breast is pierced for a lance-rest

226 A fine Salade (of the type described by contemporary French writers as "petite salade"), of very stout construction. The skull has a flattened keel, dying away in front and becoming sharp-edged at the tail. The outward curve of the tail is very graceful, and the rear-border has a very strong turn-over hammered outward. Around middle of skull are a number of holes for attachment of lining-strap. The colour is a brown patine. At the base are two marks much blurred, one apparently Milanese. A type of head-piece in northern lands associated with infantry-men and archers. Possibly made for French or Burgundian market

Italian (*Milanese*), *circa* 1470-80

[*See* Illustration. *Pl. XIII.*]

227 A fine "Venetian" Salade, of the so-called "barbute" type so prized by collectors. It is of beautiful contour and has a sharp ridged skull, which has at some time been dinted in by a blow; this, like the crack at the nape, may have been incurred in active service. The front opening broad at the top, narrows gracefully downward in a faintly S-shaped curve. The edges are turned outward as usual over a wire. Row of rivet-heads round the brows for affixing strap to which was sewn the lining; below this on either side two rivets (*one missing*) for securing the chin-straps (*Cf.* Pisani's medallion of Alfonso V or Titian's "Jacopo Pesaro presented to St. Peter by Alexander VI" in Antwerp Museum). Over the brow, two rivet holes, perhaps for attaching a gilt metal device, as found on certain barbutes of the Doge's guard. Such helmets although specifically Italian, and particularly, perhaps, Venetian, spread to other countries as shown by 15th Century illuminated MSS. At the back is the mark of the great Missaglia family of armourers of Milan, the repetition denoting a piece of "high proof"

Italian (*Milanese*), *Late* 15*th Cent.*

[*See* Illustration. *Pl. XIII.*]

228 THE BEVOR of a salade, of three plates, a row of small perforations around both its upper and lower edges for attachment of lining, the movable upper plate is pivoted at sides
Spanish, Late 15th Cent.

** From the collection of the Duke of Osuna.

229 A GOTHIC RUNKA, of rare type, tapering blade with strong central ridge; at the base extend scythe-like wings curving upwards, two long straps secure it to haft, one wing bears a mark
German, Late 15th Cent.

230 A PARTISAN, long grooved blade with stout central ridge, partly gilded and engraved with contemporary costume figures and portraits, velvet covered haft *Italian, 16th Cent.*

231 A SPETUM, of rare type, blade of diamond section, bearing a maker's mark, wide spreading wings curving downwards, reinforced socket *probably German, 16th Cent.*

232 A FINE PARTISAN, with tapering blade, having stout central ridge partly engraved and gilt *Italian, Mid. 16th Cent.*

** From the collection of the Duke of Osuna.

233 A GLAIVE, with curved cutting-edge and partly back-edged blade; it is entirely covered with etched decoration, featuring the Maltese Cross with coat-of-arms, trophies, etc. and the letters C A C Z C, four-sided socket *Italian, 16th Cent.*

234 A FAUCHARD, it has a curved cutting-edge, partly back-edge with dolphin, undecorated surface bearing maker's mark. The haft is covered with velvet *probably French*

235 A HALBERD, four-sided spike, crescent-shaped blade and large, drooping beak, both sides etched and pierced with slots and circles; on each side of socket appear two embossed satyr's masks in latten *Italian, circa 1570*

236 A HALBERD, of fine quality, tapering blade, axe with straight edge developing into curls, the drooping beak treated in a similar manner, perforated circular hollow decoration between axe and blade, original haft of polished walnut, reinforced by iron straps *French, Late 16th Cent.*

237 Two Halberds, one is of late Gothic character, etched blade and original leather-bound haft; the other is a decadent specimen also with original haft *German, 16th and 17th Cent.* (2)

238 A full Suit of Armour, of composite construction, all parts authentic with exception of upstanding neck-guard upon left pauldron which was made by the late Mr. S. J. Whawell. The close helmet is a fine one, the skull without comb has a slight indented ridge, visor of very sharp four-ridged bellows form, pivoted at sides and held down when closed by a spring pin, two horizontal slits for ocularia and a series of twenty narrow apertures for breathing purposes, sharp chin formation extending well forward over the roped hollow base, which allows the helmet to revolve on gorget. Heavy tilting breastplate with deep face-plate to which are affixed tassets, the right-hand one being of five lames and the other formed of a single plate of fine quality. Backplate with garde-de-rein of a single plate, gorget of four plates back and front with heavily roped collar. Full arms and pauldrons, rere-braces and vam-braces, elbow cops and mitten-gauntlets, the left elbow being fitted with a reinforcing shell. A complete pair of well formed leg defences, having broad-toed solerets, cuisses with upper detachable plates and large fluted fans of one piece with the knee cops. The whole forming a dignified harness for war or tilt

16th Cent.

[*See* Illustration. *Pl. XIV.*]

239 A SUPERB BUCKLER, circular in form with large central boss, the entire surface beautifully chiselled and embossed. Upon the boss appears a combat amid trees between two classical warriors, one of whom, seated upon his prancing charger is striking a blow at his fallen adversary. The remaining surface is embellished with winged instrumentalists, fabulous monsters, foliage and masks, upon a matted ground. The quality of the decoration throughout is magnificent and it would be difficult indeed to imagine a finer or more restrained design, lacking as it does that unbalanced coarseness so often associated with work of this nature

The production of an unknown master of the 16th Cent. and probably French

[*See* ILLUSTRATION. *Pl. XV.*]

240 An Armet, with finely moulded skull developing into keel-like ridge, it is pierced at the crown for a crest, double lower-plates either side of skull to which are hinged the cheek pieces, visor pierced with narrow slots and holes, single gorget-plates back and front divided into two portions; at the back appears a circular rondel, this helmet has undergone much modification and a number of the plates are restorations

Italian, Late 15th Cent.

241 A fine pair of Elbow Gauntlets, of bright steel, the construction throughout is excellent; laminated finger-plates and roped gads, they retain their original gloves of buff leather

German, Late 16th Cent. (2)

242 A MAGNIFICENT SALADE of great weight and beautiful form, the skull develops into a low flattened keel pierced on top for a crest, the ocularum is a mere slit markedly underhung; the edge turned outwards all round; the tail sweeps back to a sharp point, rivets run round skull for attachment of lining. On one side of tail an armourer's mark (apparently a Gothic U or N) in sunken panel, and near lower front edge a crescent under an S and a mark resembling that of Nuremberg

German (Nuremberg), circa 1450

[*See* ILLUSTRATION. *Pl. XI.*]

This fine headpiece, which, whether for form or craftsmanship, will bear comparison with any of similar character, comes from the celebrated Ambras collection, and is there catalogued under No. 92. *It was exchanged quite recently for an object of more historical interest. It somewhat resembles No.* 73 *of the Wallace collection (described in the catalogue as a tilting salade) and No.* 31 *of the same armoury, but is finer in outline and proportions.*

243 A FINE CLOSE HELMET, with embossed decoration, the skull formed of one piece drawn out at the apex to an acorn terminal. The visor with two apertures for sight projects well forward, the so-called ventail entirely without the usual breathing apertures falls low over the chin-piece. The decoration, which is of a most restrained character, consists of radiating acanthus leaves in strong relief. This fine helmet, which now has a brown patine surface with traces of gilding, is undoubtedly the production of a member of the celebrated Negroli family, and the presence of a hole piercing the crown (together with its general aspect) suggests that it has been used for funerary purposes and hung in a church *Italian, Mid. 16th Cent.*

[*See* ILLUSTRATION. *Pl. XIII.*]

244 A FINE SWORD, the large wheel pommel is gilded and incised with vertical grooves, wooden grip carved with a series of ribs. The simple arched quillons are of beautiful form with scroll terminals. Both pommel and quillons bear traces of gilding, the fine, wide, tapering blade is of diamond section, and has the Gothic letter M inlaid in copper on both sides. From a purely æsthetic point of view this is perhaps one of the most pleasing pieces in the present collection *Italian, Late 15th Cent.*

⁂ Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XVI.*]

245 A FINE SWORD, the pommel formed as three plumes, embossed and gilded with floral scrolls, flattened four-sided quillons slightly curved, also embossed and gilded. The grip is formed of vertical strips of black and white horn enclosed by gilded bands. The blade of superb quality is wide at the hilt with strong central ridge, and tapers to an extreme point. The upper portion of blade finely etched and gilded in the manner associated with Ercole de Fideli *Italian, Early 16th Cent.*

⁂ Swords of this character have been depicted in portrait compositions by Venetian and Florentine Masters of the XIVth Century, but actual examples in good condition are rare.

[*See* ILLUSTRATION. *Pl. XVI.*]

246 A FINE SWORD, the large and wide urn-shaped pommel of gilded and embossed bronze, two dolphins appear both back and front upon its upper edges. On both sides appears a triton

LOT 246—*continued.*

supporting a child. The counter-curved quillons, flattened at the back and arched at the front, widen towards the ends, these together with the single ring-guard, are gilded and edged with foliage. The fine quality wide blade tapers to an extreme point, has a pronounced central ridge, and bears a maker's mark on both sides, a heart, a Maltese cross and the letter J.

Italian (Florentine), Early 16th Cent.

⁂ Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XVI.*]

247 A FINE GUN BARREL, chiselled in a masterly fashion at the breech, with a satyr's mask, strapwork and a figure, it bears traces of original gilding *Italian, 17th Cent.*

248 A FINE WHEEL-LOCK GUN, of slight proportions, the highly polished walnut stock is inlaid in a minute manner with scroll-work of staghorn, the barrel deeply chiselled for its entire length; on the breech appears a Roman warrior, and on the butt-plate a coat-of-arms. The lock-plate is free from decoration, the piece is fitted with a safety catch and fingered trigger guard *German, Early 17th Cent.*

249 A FINE MATCH-LOCK ARQUEBUS, of rare form, the polished stock is most elaborately inlaid with designs in staghorn of fauns, animals and figures, the artist having given an extraordinarily free rein to his fancy. The curious butt is very solid and hollow at the base, the rifled barrel is octagonal with a slight flare at the muzzle, stamped with the Nuremberg guild-mark and the letters H A. The lock-plate is etched and also bears a mark *German, circa* 1600

[*See* ILLUSTRATION. *Pl. XVII.*]

250 A FINE WHEEL-LOCK GUN, the entire stock lavishly embellished with inlaid designs in bone, depicting an extensive range of zoological specimens, tropical and otherwise; the butt-trap cover shows a stag hunt; the octagonal barrel is rifled and stamped at the breech H. B.; the wheel-cover is of embossed and pierced gilt metal *en suite* with the fingered trigger guard *German, Late 16th Cent.*

[*See* ILLUSTRATION. *Pl. XVII.*]

AN EXTREMELY IMPORTANT ARQUEBUS.

251 The entire stock inlaid with figure subjects and hunting scenes in engraved staghorn, partly tinted green to represent trees and grass; on the front are depicted hounds chasing a stag and a hare, Leda with the Swan, and Lot with his daughters; the butt-trap is engraved with a figure of Hope. The combined wheel-lock and match-lock is damascened in gold and silver with the eagle of the Holy Roman Empire, the barrel with figures amid scrollwork. This magnificent gun, which is one of the finest specimens in existence, bears the date 1583, and was originally made for Francis II, Duke of Saxe-Lauenburg, whose coat-of-arms is engraved upon the butt

*** From the collection of Lord Francis Hope. Exhibited at the South Kensington Museum.

[*See* Illustration. *Pl. XVII.*]

252 A FINE WHEEL-LOCK GUN, the stock of elaborately carved wood depicting on one side an illustration to the old fable of the hares who defeated their ancient enemies the Man and the Fox, other parts depict scenes of a sporting character; octagonal rifled barrel; stamped at the breech is a unicorn rampant and engraved upon an inlaid band of latten the name of the owner or maker, MICHAEL HAS. The wheel-cover is etched with two lions rampant. On the reverse side of the butt appears the double-headed eagle of Austria, enclosing a bust-portrait of the Emperor Leopold I, within the collar of the *Toison d'Or*. On the outspread wings are seven smaller medallion-portraits of the Electors, spiritual and temporal *German, Late 17th Cent.*

[*See* ILLUSTRATION. *Pl. XVII.*]

253 A PAIR OF FLINT-LOCK PISTOLS, entirely of metal, the stocks of embossed silver-gilt, the blued lock-plates and barrels overlaid with gold. A highly ornamental pair, probably made in Paris for the Near East *Late 18th Cent.* (2)

254 A PAIR OF FLINT-LOCK PISTOLS, watered steel barrels, octagonal at the breech, silver butt-caps embossed with a crouching lion, maker's name appears on lock-plates. An unusual feature is the absence of a fitted ram-rod *French, circa* 1820. (2)

255 A FINE POWDER PRIMER, circular in form, of carved wood; the decoration depicts lovers embracing; one side is carved with a large conventional rose of Tudor form *German, 17th Cent.*

** Exhibited at the South Kensington Museum.

256 A WHEEL-LOCK PISTOL, with ball-butt, the stock inlaid with bands and grotesque animals in staghorn. The barrel, which is smooth bored, is inscribed S. MUTTI, the lock-plate bears a maker's mark *German, Late 16th Cent.*

257 A DAGGER, of cinquedea form, large circular pommel, embossed with an escallop, all-steel grip bearing traces of silver, drooping quillons and ring-guards; the broad tapering blade is trebly grooved *Italian, circa* 1520

THIRD DAY'S SALE.

Thursday, May 5th, 1927.

THE ARMOUR AND WEAPONS—*continued.*

LOT

258 A DAGGER, the pommel and quillons are hollow, being pierced, engraved and embossed; stout grooved and pierced blade, leather-bound grip *probably Spanish, 17th Cent.*

259 A FINE GOTHIC DAGGER, six-sided pommel, polished wood grip, which is notched, slightly drooping quillons, four-sided stout blade. This is a rare piece in good condition *French, late 15th Cent.*

260 A DAGGER, with pear-shaped pommel, stout, short quillons with dart-like ends, single ring-guard, the metal portions of the hilt are etched with birds and foliage upon a blackened ground; stout tapering blade of diamond section, the ricasso bears a maker's mark *German (Saxon), circa* 1600

*** From the Dresden Museum.

261 A LEFT-HAND DAGGER, plain, triangular guard, wide straight quillons, the fine quality partly back-edged blade is etched and gilt almost to the point and notched towards the hilt *probably Spanish, 17th Cent.*

262 A SHORT SWORD, the hilt entirely of steel widening towards the pommel, inlaid in the hilt are chequer patterns of bone, stout quillons and long four-sided blade *probably of German origin*

263 A SUIT OF GREENWICH ARMOUR, of russet steel with gilt bands. It comprises HELMET of the "close" variety and unusual construction, the skull of two separate plates, the lower which bears the plume-holder being rivetted to the crown. The latter is surmounted by a low keel with a perforation for a crest. The visor, with peg for raising and spring-catch for locking to the ventail, is of rather unusual form, being beaten out into nine curved bars reminiscent of usual heraldic type. Ventail and beaver in one, the latter reaching up at the side to overlap the skull, the former, pierced with ten vertical vents between small circular holes, is of the FALLING-BUFFE type and can be lowered by pressing a spring-pin. Front gorget-plates missing; single gorget plate

LOT 263—*continued.*

at back, of pointed form. The helmet opens down the sides, back and front, being locked by another spring-catch

GORGET or COLLAR of four plates, fore and aft, with rebate of triangular section.

BREASTPLATE, faintly hinting at the subsequent peascod type, with sharply defined rebate at top and at the gussets. It connects with the back-plate by hasps at the sides and over the shoulder by steel bracing-straps. It has a single articulation just above the waist. It is perforated on the right for a lance-rest (one is now in position). The attachment of the TASSETS is unusual in being rivetted direct to the lower of the two TACE PLATES which is united to the upper by steel hinges; they consist of 11 plates each, the nethermost on either side being beaten up to form a knee-cap. They are of great elegance of form; from the 5th lame down they are detachable. They work on sliding rivets and leathers so as to be worn either long or short at pleasure.

BACK-PLATE from an armour of common " landsknecht " or " Walloon " type.

The finely-shaped PAULDRONS, continuously articulated of six plates overlapping upwards, are of semi-espalier type, very subtly curved, they have the characteristic square profile of their school. (MOTÔNS or RONDELLS would be required for defence of the arm-pit.) They are affixed to the shoulder-straps by pins and staples.

REREBRACES of two plates, each forming TURNING JOINTS. Semi-open ELBOW-COPS with detachable plate over arm-bend, a peculiarly Greenwich trait, they have one plate above and one below the elbow, vambraces opening lengthwise on hinges and closed by spring pins.

Odd GAUNTLETS of " mitten " type, not belonging to this armour, but from the Pembroke armoury.

The whole is of very fine form and quality, with a number of individual peculiarities of structure which suggest its having perhaps been made to detailed order. It is plain " field-harness," and from its provenance, date and excellence of workmanship may not impossibly have belonged to William Herbert, first Earl of Pembroke (*d.* 1568)

English, mid 16th Cent.

** From the collection of the Earl of Pembroke.
Described and illustrated in " A Record of Armour Sales," by FRANCIS HENRY CRIPPS-DAY(p. 271, Fig. 207).

[*See* ILLUSTRATION. *Pl. XVIII.*]

264 A DEMI SUIT OF ARMOUR, of " Pisan " type, it has a pronounced peascod breastplate to which is added a single tace plate and buckled to this are well formed tassets of six lames, gorget of four plates and back-plate belonging to the breast. Pauldrons of nine plates, rerebraces with turners, elbow-cops and vambraces. All these parts are homogeneous. The

LOT 264—*continued.*

decoration, in the usual decided manner, consists of deeply etched bands containing trophies, and both pauldrons have double volutes containing medallion portraits. Additions to this armour are an upstanding neck-guard upon right pauldron, a pair of plain fingerless gauntlets of about the same period, and a cabasset of one piece and good character; it is engraved in almost identical fashion as the suit and bears traces of gilding *Italian, circa* 1580

[*See* ILLUSTRATION. *Pl. IX.*]

265 A FINE SWORD, of estoc type, the large pommel of flattened pyramid-form, the straight flattened quillons develop into circular ends, single ring-guard, underneath which is the usual single-plate, the grip is covered with fish-skin, the entire hilt retains its original blackened surface. The fine quality tapering blade is four-sided and bears a maker's stamp *German (Saxon), circa* 1580

⁂ From the Dresden Museum.

266 A FINE SWORD, of estoc type, pear-shaped four-sided pommel single ring-guard with slightly drooping flattened quillons, having dart-like terminals, grip covered with fish-skin and mounts of metal, four sided tapering blade encased towards the hilt with metal mount, the entire hilt retains its original colour *German, late 16th Cent.*

⁂ From the Dresden Museum.

267 A FINE RAPIER, the hilt of blackened chiselled steel, encrusted with beads of silver, the guard is pierced and embossed with medallion-portraits; these portraits also appear on quillon-terminals, pommel and knuckle-bow, the grip is of an elaborate character. The tapering blade is flamboyant and inscribed *probably Dutch, mid 17th Cent.*

268 A FINE SMALL SWORD, the hilt entirely of silver and gilt; the pommel, knuckle-bow, single quillon, and covered ricasso are hollow and finely pierced and chased, the double shell-guard ornamented en-suite. The grip bound with plaited silver wire over silk is terminated above and below with a plaited Turk's head knot of thinnest wire. The blade of a flattened elliptical section for some six inches from the guard continues as a flattened hexagon nearly to the point; it is etched partly gilt and inscribed. On the hexagonal part are figures with superscriptions, representing on the outer side the Emperor ("Ihre Keiserliche Maistat" — *sic*) with the three Electors Spiritual, on the reverse surface five Electors Temporal *German, circa* 1760-70

269 A TIPPET OR MANTLE, of chain mail finely rivetted, with closely woven collar secured by hook and staple, the workmanship throughout is good and much superior to the Oriental examples of mail frequently described as European
probably German, early 16*th Cent.*

270 A FINE BREASTPLATE, of burnished steel, the boxed turnovers give an illusion of weight, the metal throughout is of that hard fine quality so often found in Gothic armour, the breast is pierced for a lance-rest *circa* 1500

271 A BREASTPLATE of bright steel with pronounced tapul and cabled turnover, it is etched with the Crucifixion upon the left breast, and bears an armourer's mark, both gussets are missing *German, circa* 1550

272 A GLOBOSE BREASTPLATE, of magnificent construction, boldly roped turnovers, moveable gussets, and a tace of four plates, the lower lame of which is pierced for attachment of brayette; viewed in profile the form is unusual, the line from centre to waist falling sharply, without that rotundity generally associated with a piece of this character, it bears the mark of one of the Seusenhofer family
German, circa 1515

Described and illustrated in LAKING'S "*European Armour and Arms,*" *vol.* 3, *p.* 245, *fig.* 1031A.

273 A BACK-PLATE, the radiating bands and borders finely etched with figures, birds, animals and foliage, signed by the artist G. S. L., the edges are notched. German workmanship
probably made for Spain, mid 16*th Cent.*

*** From the collection of the Duke of Osuna.

274 A PAIR OF MITTEN-GAUNTLETS, of bright steel, fluted in the manner associated with the so-called "Maximilian "armour (2)

275 A BREASTPLATE, of very solid construction, stout reversed boxed turnovers and central ridge; it is fitted with a tace of three plates and retains its original coloured surface
early 16*th Cent.*

276 A FINE SET OF SADDLE-STEELS, with scale-pattern borders and radiating bands boldly etched with grotesque monsters, trophies of arms, etc. *German, mid* 16*th Cent.* (2)

277 A PAIR OF KNEE-COPS, of six plates with small fans, etched with bands of strapwork and foliage
prabably Spanish,, 16*th Cent.* (2)

278 A FINE GARDE-DE-REIN, fashioned for a man of slim proportions, of two plates with russet surface embossed and gilt. The style reminiscent of Bartolommeo Campi of Pesaro; evidently part of an armour *all'antica* *Italian,* 16*th Cent.*

AN EXTREMELY CHOICE PARADE RONDACHE.

279 The striking and unusual feature of this is the pointed *umbo* or central spike, for whereas this is usually a separate applied piece set upon a screwed-on plate, in the present case it is beaten up from the one plate with the rest to a tall hexagonal pyramid. This is surrounded at its base by a series of crescent-shields with festoons, flowers, etc. The main field represents in bold relief a combat between cavalry and infantry in classical attire in a hilly landscape, with castles, towers, etc. On the side intended to be worn next the bearer's shoulder is depicted an arm of the sea with two men in a boat endeavouring to carry off a female for whose possession a group of three are combating, while in the distance is a ship under full canvas. The whole scene has a border ornamented at intervals by cartouches bearing masks of satyrs, lions' heads and grotesque faces. Occasional traces of original gilding. The margin is enclosed by a boldly double-roped edge. Two perforations on one side and four on the opposite mark the positions of the original *énarmes* or loops for carrying

Italian, mid 16th Cent.

*** From the collection of Count Erbach-Erbach.

[*See* Illustration. *Pl. XIX.*]

280 A BURR-PLATE, embossed with representation of Constantine's victory at the Milvian bridge between scroll-work flanked with classical trophies. The style recalls the work of Hans Visscher, son of the better-known Peter Visscher; Hans style being strongly impregnated with Italian influence. An unusually extensive and elaborate composition
German, mid 16th Cent.

281 A FINE REINFORCING BEVOR, fitted with PAULDRON FOR THE TILT, of fine quality, 16th cent. German workmanship. It is attached to a 16th cent. placate of Italian origin with etched borders and radiating bands containing trophies entirely in the so-called Pisan manner

282 A PAIR OF BRASSARDS, of burnished steel, rere-braces of six plates with turners, elbow-cops with roped edges and flutings; both vam-braces have the small elbow-projections of the type frequently encountered in late jousting armours
German, circa 1520 (2)

283 A FINE TOE-CAP, of bright steel chiselled in high relief with a satyr's mask, swags of fruit and strapwork upon a matted ground, it is pierced for attachment of mail
Italian, 16th Cent.

*** Exhibited at the South Kensington Museum.

From the William Newall collection.

From the Fountaine collection, 1884.

284 The centre-plate of a saddle-bow of embossed gilt iron, representing, within a circular medallion, the legend of M. Curtius leaping into the gulf, the subject flanked by scrolls and trophies *Italian, 1st half 16th Cent.*

285 A GUISARME OR BILL, of slim proportions, the spike reinforced by central ridge, the back edge projection formed as a trident
French or Italian, circa 1520

286 A FINE GOTHIC HALBERD, of superb form; the socket running to base of spike which is unusually long (not having been ground away as in most examples) is flattened and reinforced, short strong back, the blade sloping towards the haft; it bears a mark, a three-leaved plant within a shield twice repeated *German, circa* 1450

287 A FINE PARTISAN, of spetum form, an interesting transitional example, the blade with stout central ridge is cut away near base and conveys the idea of a trident; the six sided socket is encircled by stout bands of latten, velvet-covered haft *Italian, circa* 1520

288 A FAUCHARD, blade with curved cutting-edge, with back-edge with dolphin and beak; two small lugs, octagonal socket; the blade bears traces of etching and gilding, the straps are entirely gilt, original haft covered with old velvet
probably French, circa 1570

289 A GUISARME, with wide blade, short reinforced spike and lugs, the blade bears traces of etched decoration
Italian, early 16*th Cent.*

*** From the collection of the Duke of Osuna.

290 A BASTARD OR HAND-AND-A-HALF SWORD, depressed circular roped pommel with straight quillons with circular terminals, double ring-guards, original leather-bound grip, long wide double-edged blade, trebly grooved
probably Hungarian, mid 17*th Cent.*

291 A BASTARD SWORD, pear shaped pommel, wide straight quillons with spiral terminals, original leather-bound grip with fringe, wide double-edged blade *Hungarian,* 17*th Cent.*

292 A TWO-HANDED SWORD, wide straight quillons expanding into spiral ends, simple ring-guards, leather-bound grip, pear-shaped spiral pommel; the two-edged, slightly tapering blade is engraved and inscribed and is contained within its original leather scabbard mounted with metal
probably Spanish, 16*th Cent.*

*** From the Mappin collection.

293 A FINE ENGLISH BROADSWORD, the large depressed circular pommel is hollow, with slashed apertures, this treatment is applied to the grip and recurved quillon-terminals; the blackened iron hilt is entirely encrusted with characteristic English decoration in silver, the somewhat narrow back edged blade is inscribed HANS MOUM four times repeated and the mark of the orb and cross eight times repeated
temp. James 1*st*

[*See* ILLUSTRATION. *Pl. VII.*]

294 A FINE VENERY SWORD, together with its belt equipment, the hilt and mounts of embossed gilt metal, this is an unusually ornamental complete outfit in fine condition
German, circa 1750

295 A FINE POWDER PRIMER, of gilt and embossed iron. The embossing is confined to the obverse and is of admirable delicacy; the reverse is engraved, and shows, within an inscribed medallion—framed in conventional foliage—an armorial shield. The embossed design represents an army with

flying colours at the gates of a town. A woman, in a German costume of *circa* 1525-35, has been brought before a king, armed and mounted, and kneels apparently in appeal; before her lies the corpse of a child. In the background a mounted warrior, in contemporary costume, bears the banner of the Empire. A piece of exceptional quality
German, 2nd quarter of 16th Cent.

** From the collection of Albert von Lanna.

296 Two Miniature Wheel-lock Pistols, entirely of metal finely constructed. These rare and beautiful pieces, examples of which are to be found in most museums, are supposed to have been made by the gunsmiths' apprentices of South Germany during the closing years of the 16th century. The present examples, which vary slightly in character, are of high quality and in perfect working order
German (Augsburg), circa 1580 (2)

297 A Powder Primer, of copper, in flattened circular form; it has a large central boss, the decoration consists of embossed satyrs' masks *Italian, late 16th Cent.*

298 A fine Wheel-lock Pistol, of very rare type, fashioned in the form of an arquebus, the stock of polished walnut is beautifully inlaid with horn decoration consisting of clusters of fruit and foliage; the small-bore octagonal barrel is gilded and the lock-plate retains its original blued surface, sliding pan-cover worked by spring button *German, circa* 1600

** Exhibited at the South Kensington Museum.

[*See* Illustraton. *Pl. XX.*]

299 A fine Holster-Pistol, gracefully modelled, the long gilt barrel which tapers towards the muzzle is partly fluted and partly engraved with bands of guilloche ornament; the lock is blued with gilt borders, and the stock is inlaid with engraved staghorn, egg-shaped pommel of rare type. The beautiful design and perfect balance of this piece proclaim it the work of a master craftsman. *French, circa* 1610

** Exhibited at the South Kensington Museum.

From the Engel-Gros collection.

[*See* Illustraton. *Pl. XX.*]

300 A fine Wheel-lock Pistol. The entire stock and ball-butt is richly inlaid with birds, squirrels and boars' heads amid interlacing scrolls in engraved staghorn. The lock bears the eagle of the Holy Roman Empire, and the barrel is chis-

LOT 300—*continued.*

elled at the breech end with the arms of the Dukes of Saxe-Coburg (or Saxe-Weimar) and nearer the muzzle with those of the Dukes of Wurtemberg *German, circa* 1580

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XX.*]

301 A FINE WHEEL-LOCK GUN, of slight proportions, fashioned for a woman, it is in the finest possible condition with original blued barrel and lock; the butt of true arquebus-form is small, the walnut stock is inlaid with plaques of pearl and horn decoration, featuring strapwork with grotesque terminals, the lock-plate and hammer are engraved, the wheel fitted with a pierced cover, contemporary costume figures appear near the breech, on ramrod support and butt end, maker's mark on lock plate *German, circa* 1600

[*See* ILLUSTRATION. *Pl. XX.*]

302 A FINE FALCHION, with scabbard, the grip and pommel of one piece of ivory are decorated with a minute beaded pattern of metal, cockscomb pommel of 5 projections, recurved quillons of unequal length with expanding terminals, single ring guard with inner scrolls, the fine quality blade has a stout central ridge and tapers to extreme point, the scabbard is covered with velvet and the steel ferrule and mount damascened in gold together with the pommel. This is an important piece of great rarity *Italian* (*Venetian*), *circa* 1520

[*See* ILLUSTRATION. *Pl. III.*]

303 A FINE CINQUEDEA, the domed pommel secured by a gilded rivet and chiselled with medallion-portraits, the grip partly of two plaques of ivory inlaid on each side with two large and two small pierced tracery ornaments of circular form, the sides of grip are formed of two panels of gilded bronze, inscribed:

AVXILIUM A SUPERIS
PRAEBENT VICTORIAM
"Our help is from those above
They give the victory."

the sharply drooping flattened quillons, four-sided and narrowing gradually from the grip, are elaborately etched and gilt with scrolls and medallion-portraits; the flat, tapering blade is divided into a series of grooves. The upper portion of the blade is finely etched and gilt with groups of nude female figures and horsemen *Venetian, late* 15*th Cent.*

[*See* ILLUSTRATION. *Pl. III.*]

304 A FINE CUP-HILT RAPIER, the hilt entirely of russet steel, the cup is pierced and chiselled with strapwork enclosing trophies and portrait-busts, the intervening spaces filled with animals, birds, trophies and baskets of fruit amid leafy scrolls, the inside of the cup is fitted with a pierced guardapolvo, the quillons, knuckle-bow chiselled with a continuous pattern of laurel leaves, the pommel treated in a similar manner, the short grip of unusual character having wide turks-heads and a closely matted wire covering, the slim six sided blade is inlaid in copper with the following inscription:

GASPAR - BONIAVI - EN - ALMANIA
MI - SINAL - ES - EL - NUMEN - JESU

Italian (Roman), mid 17th Cent.

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. VII.*]

305 PAIR OF HANGERS OR RAPIER CARRIER, of usual "heater" shape, of green velvet covered with silk of the same colour, elaborately decorated with an applied embossed design in thread and wire. It is divided into two divisions, each with a series of six hoops and buckles, rivetted to the top of frog is a hook of blued steel for attachment to the girdle. It preserves its "side-piece" or guide-strap for adjusting when in position, with a similar hook

probably Italian, circa 1600

306 THE CLASP AND MOUNT OF A SWORD-CARRIER, of russetted steel, the spring-clasp revolves on a swivel, the heart-shaped mount of two pieces chiselled and engraved

Italian, late 16th Cent.

307 AN EAR-POMMEL DAGGER, the partly exposed tang of blade widens towards pommel and is rivetted to the bone grip and expanding ears, the strongly reinforced blade is damascened with gold

308 THE FINE HEAD OF AN ARQUEBUS-REST, the socket is pierced and chiselled showing contemporary costume figures and horsemen; the fork, formed as a crutch, is chiselled and has terminals *Italian, late 16th Cent.*

[*See* ILLUSTRATION. *Pl. XX.*]

309 A SWORD-GRIP AND POMMEL, of finely chiselled steel showing floral decoration upon a bright ground

French, early 17th Cent.

310 A FINE LANCE HEAD, the blade with stout central ridge, the socket etched and bearing traces of gilding, the bands chiselled with a leaf pattern *Italian, 16th Cent.*

311 An Arquebus Key, of chiselled steel, the surface russet, German 16th century, and the butt-cap of a pistol of chiselled steel *Italian, early 18th Cent.* (2)

312 The Head of a Boar Spear, having blade with pronounced ridge and wide six sided socket, the entire surface elaborately decorated with blued strapwork and gold damascening *German, late 16th Cent.*

313 A standard Head, the head and socket etched and gilt, it bears the arms of Savoy *Italian, 16th Cent.*

314 A Lance Head, the socket inlaid with bands of latten and inscribed; and a bronze sword (2)

315 A fine Snaphance Gun, the stock inlaid with staghorn depicting animals, birds and figures, the shoulder of butt pierced and embossed with a design of most unusual character, octagonal barrel with flare at the muzzle. The chiselled lock is of a unique character, the hammer formed as a monster, the frizzen as a lion, and bearing traces of gilding *German, circa* 1650

⁂ This piece is undoubtedly a very fine early example of the transition between the wheel and flint lock.

316 A fine close Helmet with its *Escufia*, and permanently affixed reinforcing plate over the visor. Of strong and sound construction, this piece, seemingly intended primarily for the tilt-yard, is an excellent representative of its period and class; decorated throughout with engraved bands and borders of strap and scroll work interspersed with conventional floral motives. Face-guard in two pieces, the visor proper fitting into the ventail (the former, as aforesaid, has a reinforcing plate rivetted to it *à demeure*) which locks when closed to the chin-piece by a sliding catch. Visor-pivots with rayonné heads. The chin-piece locks to the skull when closed by a hook and spring eyelet. The *escufia* (reinforcing steel coif) is decorated on either side with a large floral motive). Pin for raising visor. The ventail is perforated on left with 16 circular vent-holes, on right with 9 oblique cruciform slits. The protruding angular profile of the chin is characteristic of German armour of the second quarter of the 16th century; a row of brass rivet-heads run round the base and a cluster of four brass eyelets is set in the skull just level with either ear. The helmet finishes below with a boldly roped hollow rim intended to fit over and rotate upon the rim of the collar. Possibly for the Spanish market *German, circa* 1540-50

⁂ Exhibited at the South Kensington Museum.

Described and illustrated in Laking's "European Armour and Arms," vol. IV, p. 123, fig. 1208.

[*See* Illustration. *Pl. XXI.*]

317 A FINE HELMET, of robust proportions, the broad skull has a low roped comb, on each side of which are broad narrow flutings, neck-guard of two plates. Pivoted at side of skull is a large umbril to which is fastened a face guard of ingenious character; it is hinged at either side and allows the three central bars to project for half their length through umbril apertures. The cheek pieces, which are fluted in a like manner to skull, are hinged at sides and held together at chin by a staple. This is a head-piece of extremely rare type, very few similar examples being recorded.
German, circa 1515, *and probably made for service in Spain*

⁂ Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XIII.*]

318 A FINE MORION, of the State Guard of Christian II, Elector of Saxony (1591-1611). It is etched and gilt on a black ground with the arms of Saxony and the Arch-Marshalship of the Holy Roman Empire; also with the figures of Marcus Curtius and Mucius Scœvola. There are lion-headed marginal rivets, with rings used for attaching garlands to celebrate victory. It retains one of its original ear pieces of three plates.

⁂ Exhibited at the South Kensington Museum.

319 A FINE GORGET, of two plates, the surface blued and lines and borders gilded, it retains its original buff leather lining with fringe *probably French, temp. Louis XIII*

320 A BELT-PURSE OR GIPSER, of crimson velvet, the steel mounts damascened with gold, it is fitted with a swivel hasp
probably German, late 16*th Cent.*

321 A CLOSE HELMET, of Maximilian type, the finely moulded skull with wide flutings and low, broad comb, the visor of sharp bellows form of four ridges, two apertures for ocularia and ten narrow slits for breathing purposes, neck-guard of three plates, the well formed chin-piece, although quite in character, falls below neck-guard and probably did not originally belong to rest of head-piece *German, circa* 1520

322 A SUPERB ARMET-A-RONDELLE. It is no exaggeration to say that this piece can confidently challenge comparison with any extant example of its class and period, whether for make, completeness, beauty or state of preservation. Indeed, the late S. J. Whawell once declared unequivocally it was the finest helmet of its kind that he had "ever clapped eyes on." The skull has a three-sided keel, pierced at summit for attachment of crest. Rivetted to the front of skull and fitting over the keel is a stout, boldly cusped reinforcing plate. The cheek-pieces, hinged at the top, overlap in front over the chin and extend backward till they almost meet over the narrow tailpiece depending from rear of skull-piece. This tail-piece retains intact its original rondelle with edges recessed in a series of indents. The mezail or face-guard is in one piece strongly wrought outward below the ocularium (which, as usual in these early armets, is formed by the interval left between the forehead-plate and face-guard), the profile between this and the sharply projecting beak is markedly concave, below this to the right it has a peg for raising and a group of five breathing holes. It gradually lengthens at the base from front to rear so as to form a neck-guard. A thin extra lame rivetted round the base (an original plate) once secured the leathern strap to which at this date was commonly secured a deep fringe or collar of mail, an adaptation of the earlier camail worn with the bacinet. The tailpiece referred to above ends in a pair of lateral lugs which overlap and steady the closed cheek-pieces. Every portion of this helmet is in all but "mint-condition."

Recently acquired from a Spanish mansion where it appears to have been preserved from a remote period, it would seem previously to have eluded the vigilance of treasure hunters; to this no doubt is due its unspoiled condition. *Spanish, c.* 1470-80

[*See* ILLUSTRATION. *Pl. XXII.*]

323 A FINE CLOSE HELMET, the plain globular skull has a sharp three sided low comb, the visor of depressed bellows form following the line of skull gives a curiously circular appearance to profile. Two sharp but shallow ridges fill centre of visor, ocularia of the usual horizontal slits and breathing holes of fifty circular apertures, two gorget plates back and front complete this somewhat unusual headpiece. The lower gorget plate is stamped with a large W, believed to be the mark of Wilhelm von Worms the younger of Nuremberg

*** From the collection of Edwin J. Brett.

From the collection of Sir Edward Barry.

Exhibited at the South Kensington Museum.

Described and illustrated in Laking's "European Armour and Arms," vol. 4, p. 88, fig. 1163.

[*See* ILLUSTRATION. *Pl. XXI.*]

324 A FINE SWORD, the hilt of blackened and chiselled steel, the pommel and guard wrought into groups of exquisite finish combined with freedom. The pommel represents Herakles slaying the Lernoean dragon, the guard represents on the one side Samson rending asunder the lion in the vineyard, on the other two of the foxes which Samson let loose, with torches tied to their tails, into the camp of the Philistines. Quillons form lions' heads.

Apart from the rare beauty of the work, this example has the special value of identifying the work of an artist who rarely signed his productions and hence has hitherto passed almost unnoticed. On the underside of the pommel when unscrewed appears the signature "Gottfrid Leigebe." Gottfried Leigebe, born in 1630, at Freystadt in Nether Silesia, moved to Nuremberg in 1645, and thence in 1662 to Berlin as designer of the mint to the Great Elector, where he died in 1682. The present example may serve to fix other works of this master hitherto unrecognised

Blade engraved and inscribed of a familiar pattern. Hilt North German, about 1650, blade probably French or Dutch

*** From the collection of Major Dreger, Berlin, illustrated in "Waffensammlung Dreger," Nr. 83.

[*See* ILLUSTRATION. *Pl. VII.*]

325 A SHORT SWORD, the hilt of chiselled steel, a lion forms the pommel and in an attenuated form, the knuckle-guard, the same animal with a paw upon a ball forms the guard, the design and workmanship is good. The blade of flattened diamond-section is etched and gilt with a simple shield-of-arms, the date given above, and a long Latin inscription. The hilt Flemish, mid 17th cent., the blade dated 1599

⁂ From the Kennedy collection.

[*See* ILLUSTRATION. *Pl. VII.*]

326 A FINE FALCHION, the grip and pommel of one piece, the latter formed as a gargoyle, the grip chiselled with wings and acanthus leaves, simple reversed quillons, the terminals fashioned as gargoyles in a similar manner to the pommel. The drooping guard is formed of two entwined salamanders supporting a monster, the entire hilt is of a russet colour and damascened with gold. The blade of superlative quality is chiselled at the ricasso with a large rosette and the remainder embellished with intersected recessments

Italian, early 16th Cent.

⁂ From the collection of the Count of Valencia de Don Juan.

Described and illustrated in Laking's "European Armour and Arms," vol. II, p. 270, fig. 646A.

[*See* ILLUSTRATION. *Pl. XIII.*]

327 A FINE BROADSWORD WITH SCABBARD, of rare type, flattened crescent-shaped pommel, the quillons flattened and drooping slightly in front of blade. These parts are etched with eagles and foliage upon a blackened ground, the wide blade partly back-edged, is doubly grooved, and bears a maker's mark; a cross twice repeated. The stout leather scabbard has metal mountings, decorated in the same manner as the hilt

*** From the collection of Major Dreger, Berlin, illustrated in Waffensammlung Dreger, Nr. 46.

[*See* ILLUSTRATION. *Pl. I.*]

328 A FINE SWORD; the heavy circular pommel is embossed on both sides, the short, stout, slightly drooping quillons ending in spiral bulbs, the grip in reinforced bands and pillars. The blade of magnificent quality is wide at the hilt and tapering gracefully to point, it has a pronounced central ridge. The upper portion of blade is finely etched and gilt on both sides in the manner of Ercole de Fideli, and is in a perfect state of preservation *Italian, circa* 1500

[*See* ILLUSTRATION. *Pl. VII.*]

329 A FINE SWORD-RAPIER; the tall oval pommel of russet steel is chiselled with numerous figures upon a ground of gilt. The simple flattened reversed quillons develop into discs at the terminals and are chiselled on both sides with a running design of animals and foliage, the ring-guard decorated in a similar manner with a scene of combat and figures. The slight tapering blade with stout hollow ricasso is deeply channelled and inscribed SEBASTIAN HERNANDEZ (a younger member of the justly celebrated family of Spanish swordsmiths). The hilt French, the blade Spanish *early* 17*th Cent.* *From the Spitzer Collection, Lot* 221, *and illustrated in that catalogue.*

[*See* ILLUSTRATION. *Pl. VII.*]

330 A BASTARD SWORD, spiral pear-shaped pommel, leather-bound grip, wide, straight quillons with spiral ends, stout double-edged blade *Hungarian,* 17*th Cent.*

331 A BASTARD SWORD, wheel pommel, straight quillons of circular section, leather-bound grip, the wide double-edged blade stamped on both sides with an S *Hungarian,* 17*th Cent.*

332 A BROADSWORD, with partizan-like blade, drooping quillons and wheel pommel

333 A BASKET HILTED BROADSWORD, the double-edged blade inscribed MATIAS WUNDES ME FECIT SALINGEN; the basket bears traces of gilding 17*th Cent.*

334 Two Scottish Broadswords, the blades of both are inscribed ANDREA FARARA *Late 17th Cent.* (2)

335 Two Broadswords, the guard of one is of an elaborate character; the other sword is fitted with a Spanish blade, dated 1788 *18th Cent.* (2)

336 Three Scottish basket hilted Broadswords *17th and 18th Cent.* (3)

337 Three 18th Century Scottish Broadswords (3)

338 A Cabasset, of small proportions, made for a child, it retains its original blueing, the drooping brim bears an armourer's stamp *Italian (Milanese), made for Spain, circa* 1600

339 A Burgonet; the base of the skull is splinted, and the piece generally is of the type termed by the Victorian chroniclers "casquetel," one ear-piece is modern and the other is absent; together with a snout-faced Visor (2)

340 Two Salades, these are well-made modern copies (2)

341 A 16th Century Breastplate, of very solid construction

342 Three 16th Century Boar-Spears (3)

343 Two 16th Century Halberds, one is of late Gothic character (2)

344 Two Halberds; a Partizan; and a Spear (4)

345 A Halberd, with chiselled head; a Boar Spear; and a Morning Star (3)

346 Four 16th Century Boar Spears (4)

347 An early 16th Century Breastplate, of bright steel, it bears an armourer's mark

348 Four tilting Lances, one is fitted with a vamplate (4)

349 A Suit of Pikeman's Armour, of bright steel, consisting of a breast-plate, with great skirted tassets, back-plate, gorget, of two pieces, and a broad brimmed hat *English, temp. James I*

*** From Eglington Castle, Ayrshire. This armour was taken from the Tower of London and used in the celebrated Eglington Tournament of 1839.

350 A Demi-Suit of Landsknecht Armour, composed of a morion, with pronounced serrated comb, tapul breast-plate, back-plate, and gorget with espalier-pauldrons. All the plates are decorated with recessed panels *German, Mid. 16th Cent.*

*** From the collection of Prince Radziwil.

351 A fine Sword; the wheel pommel of jaspar, simple straight quillons overlaid with silver, leather-bound grip, broad double-edged tapering blade, bearing traces of inscription *Italian, circa* 1500

[*See* Illustration. *Pl. I.*]

352 The fine Plates of a Saddle Steel, consisting of three parts, the centre-plate is embossed and chiselled; in the centre appears an urn supporting on each side a female faun; it is further enriched with fruit and leaf-decoration upon a ground of gilt, portions of the design are damascened with silver, the decoration of the side-wings consists of a wyvern boldly conceived, filling almost the entire composition *Italian, 16th Cent.*

353 A pair of Stirrups, fashioned of gilded bronze, arch-shaped outlines, with circular treads, the supports are embossed with figures figures and lion masks *Italian, 16th Cent.*

354 Two 17th Century Halberds, one, of large proportions, is etched and dated 1660, the other has a pierced axe and beak (2)

355 A Bastard Sword, with wheel-pommel, wide, two-edged blade and straight quillons

356 Two Saddle Steels, consisting of the finely moulded double burr-plates, roped and fluted in the "Maximilian" manner, also the cantle-plates in three pieces, fluted and overlaid with bands of latten *German, circa* 1520. (2)

*** From the collection of Prince Radziwil.

357 A large circular Shield, elaborately embossed

358 A Breast and Back-Plate, of very solid construction, the breast has pronounced tapul, roped turn-overs and is decorated with recessed bands, the back-plate enriched in a similar manner *German, Mid. 16th Cent.* (2)

*** From the collection of Prince Radiziwil.

359 Five Halberds, together with a Spetum and an Axe *16th and 17th Cent.* (7)

360 FOUR PARTISANS, together with two Halberds, a Spetum, and an arquebus-rest *16th and 17th Cent.* (8)

361 FIVE HALBERDS, and a Partizan, the latter is inscribed J. PERRIN *16th and 17th Cent.* (6)

362 TWO PAIRS OF FLINT-LOCK PISTOLS, one pair inscribed Lanie Mezieres, and are of Russian type; the other pair are French Sea-Service pistols, made at St. Etienne *Late 18th Cent.* (4)

363 A PAIR OF GOTHIC BRASSARDS, of somewhat primitive form, the construction of these is interesting to the student. The vambraces have an extra plate which slides along a slotted bar which is rivetted to inside of plate *German, Late 15th Cent.* (2)

*** An identical pair to the above are in the Zeughaus, Berlin.

364 A COLLECTION OF SWORD-POMMELS, comprising 520 examples, many varied types of the 16th and 17th Century (520)

365 A COMPLETE SUIT OF ARMOUR, constructed in the Gothic manner, the various plates are enriched with latten bands

366 A BREAST AND BACKPLATE, decorated with gilt lines, and two 17th Century backplates (4)

367 THREE MORIONS, of the late 16th and early 17th Centuries (3)

368 A PAIR OF BRONZE PRICK SPURS, and the bulbous quillons of a bronze sword (3)

369 A COLLECTION OF SWORD-POMMELS, comprising one hundred examples of the 16th and 17th Centuries (100)

370 A SIMILAR COLLECTION, comprising 100 examples (100)

371 A COLLECTION OF SIMILAR CHARACTER, comprising 200 examples (200)

372 A GREAT STIRRUP-WINDLASS CROSS BOW, of 16th Century origin, but adapted for popinjay shooting at a considerably later date

373 A VENETIAN SCHIAVONA, and two 17th Century swords of the cutlass type (3)

374 A CINQUEDEA; also a sheath, not belonging to the piece (2)

375 THREE 17TH CENTURY BROADSWORDS, the blades of two are stamped with the crowned head twice repeated; together with a Hunting-Falchion (4)

376 A LARGE FLASK, covered with tooled leather; together with five Powder Flasks (6)

377 TWO MAINGAUCHE DAGGERS, two Boar-spear Heads, and a forked Implement of Eastern origin (5)

378 SEVEN PIECES from the Cantle and Burr plates of saddle steels *German, Early 16th Cent.* (7)

*** From the collection of Prince Radziwil.

379 THE FINE DOUBLE BURR-PLATES OF A SADDLE, with roped edges and scale pattern borders, decorated with etched radiating bands containing foliated monsters; also three Cantle-pieces of similar character *German, 16th Cent.* (4)

380 TWO RAPIERS, with swept hilts; and two Broad Swords (4)

381 A FINE WAR HORN, the mouthpiece formed as a monster's head, the mounts of pierced and gilded bronze, the muzzle engraved with Gothic letters (a. b.) the horn is shaped to an octagonal section at the centre, a rare specimen *14th. Cent.*

382 A DEMI-SUIT OF BLACK AND WHITE ARMOUR, consisting of a burgonet, gorget with espalier-pauldrons, backplate with garde-de-rein, tapul breastplate with gussets, tace of two plates, and tassets of seven lames *German-Swiss, circa* 1570

383 A LATE 16TH CENTURY BACK AND BREASTPLATE, of blackened steel, both plates being splinted at the base, the form of breast is peascod. The right gusset retains its original spring, an unusual feature. The backplate is fitted with an embossed garde-de-rein of fine design, associated with these pieces is a gorget of three double plates *Late 16th Cent.*

384 A THREE-QUARTER ARMOUR, of bright steel, consisting of a close helmet with plume-holder, breastplate with tapul of transitional form, bearing an armourer's mark, tace of one plate to which are buckled long Cavalier-tassets of twelve lames. Full arms with pauldrons rere and vam-braces with turners and elbow-cops of good design, with roped central ridge. This suit is of composite construction and consists of pieces of the 16th and 17th Century

385 A HALF SUIT OF ARMOUR, of varied pieces, consisting of a fine breast and backplate of early 16th Century date, the tassets embossed with a fleur-de-lys of Polish type, gorget and espaliers from a Reiter-Harness, and a 17th Century burgonet of bold form fitted with sliding nasal protection. The umbril of helmet stamped with the Augsburg guild mark and H R

386 A 16TH CENTURY AXE, bearing maker's marks; together with a steel Helmet of early date, and of Eastern origin (2)

387 A QUANTITY OF FRAGMENTS of ancient and other armour

FOURTH DAY'S SALE.

Friday, May 6th, 1927.

POTTERY AND PORCELAIN.

LOT

388 Two Sieburg stoneware Jugs, with globular bodies, fluted, one with pewter and the other with silver lid, 10½ *in. and* 8¾ *in.* (2)

389 A Sieburg stoneware Kann, 14 *in.,* with panels of Christ at the Well, St. Helena and St. John; and another, 11 *in.,* with figures of virtues, both with pewter lids (2)

390 A Sieburg stoneware Kann, with three panels of a knight, inscribed HECTOR VAN DR . IE ., with pewter lid, 10¼ *in.*
Early 16th Cent.

391 A Sieburg stoneware Kann, with a medallion of Mercury, the arms of Cologne and another shield with Saxony in pretence, with silver rim, 9¾ *in.;* and a globular Jug, dated 1589, 7½ *in.* (2)

392 A SIEBURG STONEWARE JUG, globular body with band of arabesques, with finely embossed silver lid and thumb-piece, 9¾ *in.*

393 A fine Frechen stoneware Jug, globular, 15½ *in.,* with three medallions of coats of arms, two of them of England

394 An old Frechen stoneware Food Carrier, oviform, 14 *in.,* with pewter screw top and foot

395 A PAIR OF CHINESE PORCELAIN JUGS, *Ming Period,* decorated in blue with figures, with European silver-gilt lids and bases, 8¾ *in.*

396 An early brownware Jug, with engraved silver mount and foot, the former with dotted date, 1612, 7½ *in.*

STAINED GLASS.

397 A pair of English 17th Century Panels, each with two impaled coats of arms, one with ten quarterings, 12½ *in. by* 17 *in.* (2)

398 Another pair, each with a coat or arms with mantling and two winged helmets, 11½ *in by* 18½ *in., Continental* (2)

399 A pair of Swiss Panels, one dated 1589, each with figures of a Captain of the Town Guard and his wife, 8½ *in. by* 12 *in.* (2)

400 A PAIR OF FINE PANELS, one dated 1551, with a halberdier and a standard bearer supporting the arms of Schaffhousen; the other, dated 1542, of similar type, with coat of arms and inscribed DIE . STAT . BAD, 11½ *in. by* 17 *in.* (2)

401 A LATE 15TH CENTURY PANEL, of a knight kneeling as the donor, with his three children, on a scroll, miserere me Dne', 17½ *in. by* 24 *in., probably German*

402 A PAIR OF WINDOW LIGHTS, each with three 16th Century Swiss roundels of very fine work, in grisaille and yellowstain, of secular and religious subjects, filled in with later figures, and within a chequered border of heraldic roses, 18½ *in. by* 44½ *in.* (2)

*** From Horace Walpole's collection, Strawberry Hill.

PLAQUES AND MEDALS.

403 Ariadne in Naxos, signed IO . F . F, gilt bronze, 56 *mm.* (*Molinier* 130), *pierced with four holes, N. Italian, c.* 1500; and another, in silver-gilt, of a Roman triumph, upright with arched top, 54 *mm. by* 96 *mm., 16th Century*

404 A double Panel, by *Valerio Belli,* one signed VALE . VI . F ., 115 *mm. by* 70 *mm.* (*Molinier,* 311), and the Forge of Vulcan, by H. G. (? Hans Gar), without wreath border, 150 *mm.* (2)

405 A silver Plaque, arch-shaped, finely repoussé with the death of St. Peter Martyr, $4\frac{1}{4}$ *in. by* $6\frac{5}{8}$ *in.,* 17*th Century;* and another, in fine ormolu, of the Return of the Prodigal Son, 4 *in. by* $4\frac{7}{8}$ *in.* (2)

406 A silver Plaque, finely repoussé with a scene of Ariadne in Naxos, oval, $3\frac{1}{4}$ *in.,* in gilt frame; and another, oblong, $3\frac{1}{4}$ *in.,* with Juno in car drawn by peacocks (2)

407 A pair of 16th Century Plaques, in silver, parcel gilt, finely repoussé with a Pieta and a figure of St. Peter, within strap-work and with pierced scroll frames, $3\frac{3}{4}$ *in. square* (2)

408 A silver Medal, on Peace between England and Holland, 1654 (*Medallic Illustrations, Vol. I, p.* 413, *No.* 50), *very fine and rare;* and a silver-gilt Plaque with head of this same period in high relief, $3\frac{5}{8}$ *in.* (2)

409 Great Seal of Louis X of France, a contemporary bronze medallion, heavily gilt, of the obverse of his second seal, LVDOVICVS ✕ DEI ✕ GRATIA ✕ FRANCORVM ✕ ET ✕ NAVARRE ✕ REX; the king seated full face on a curule chair with lion terminals, 95 *mm. diam.*

[*See* Illustration. *Pl. XXIII.*]

IVORIES.

410 A fine Crucifix Figure, of good work, the stigmata indicated in red, 17 *in. long, the arms missing*

411 A Memento-Mori, in the form of a head and a skull, back to back, the latter inscribed with cabalistic characters, perhaps used for black magic, $2\frac{1}{4}$ *in. high, German,* 16*th Century*

412 A very fine Triptych, in ivory, the centre panel carved in the upper part with the Crucifixion and in the lower with the Virgin and Child flanked by two virgins with candlesticks. The left wing in the upper part with Joseph of Arimathea bearing the Cross and in the lower with figures of the Magi; and the right wing in the upper part with the Descent from the Cross and the Virgin and Child with St. Joseph; centre panel, $4\frac{3}{4}$ *in. by* $11\frac{1}{8}$ *in.,* the wings, $2\frac{1}{4}$ *in. by* $11\frac{1}{8}$ *in., French,* 14*th Century*

[*See* Illustration. *Pl. XXIV.*]

ARTICLES IN SILVER OR SILVER-MOUNTED.

413 Two silver gilt Spoons, the handles terminating in female heads, *Ulm mark, 17th Century*

414 The Quillons of a Dagger, in silver, with chequer pattern in niello work, the ground gilt, the ends terminating in knobs, $4\frac{1}{4}$ *in. wide*

[*See* ILLUSTRATION. *Pl. XXIII.*]

415 A *16th Century* silver Band, of a bag mount, very finely chased with panels of amorous scenes, divided by heads in high relief, $8\frac{7}{8}$ *in.*

416 A Gothic style Ciborium, in silver, with circular body, $13\frac{1}{2}$ *in.*

417 Another, with hexagonal body, $11\frac{1}{2}$ *in.*

418 A fine Reproduction, *by Messrs. Crichton Bros.*, in silver gilt, of an early *17th Century* tall Cup and Cover, 20 *in., wt.* 50 *ozs.*

419 A stoneware Jug, with cover, mount and foot in silver, chased and engraved, *c.* 1600, *foreign*

420 AN ELIZABETHAN STONEWARE JUG, mounted in silver gilt, cover repoussé with masks and fruit, the mount and foot engraved, all three with London hall-mark of 1571, maker's mark, I F, ? Jasper Fysher, $9\frac{1}{2}$ *in.*

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVI.*]

421 A COCO-NUT CUP, carved with three medallions, of Pilate washing his hands, Christ scourged, and Christ shown to the people, with silver gilt tall cover, surmounted by a Cupid, straps and foot with figure panels, $13\frac{1}{2}$ *in., German, 17th Century*

422 ANOTHER, uncarved, the cover and foot with repoussé animal arabesques, the body with classic head medallions joined by scroll straps, 12 *in., German, 17th Century*

423 AN AUGSBURG COVERED TANKARD, silver gilt, with three medallions of Roman soldiers, the cover surmounted by an eagle, 10 *in., wt.* 30 *ozs., late 17th Century*

424 AN AUGSBURG PINEAPPLE CUP AND COVER, the latter springing from a coronet and terminating in a foliage finial, silver gilt, 14 *in., early 17th Century*

425 A NUREMBERG COVERED TANKARD, the cover, base and handle gilt, the body very finely repoussé with an equestrian combat, maker's mark H Z, *wt.* 42 *ozs.* 17 *dwts.*, 17*th Century*

426 A NUREMBERG STANDING CUP AND COVER, gilt, finely repoussé with fruit and scrollwork, mark of Franz Fischer, master in 1600, 11½ *in.*, *wt.* 12 *ozs.* 5 *dwt.*

427 AN ITALIAN GOTHIC CHALICE, with plain bowl on stem, with very fine hexagonal knop of Gothic arches, each facet having an enamelled panel with two figures of saints, and on barbed sexfoil foot, each lobe with an enamelled sexfoil medallion of a saint, 9½ *in. high, Solmona mark, mid.* 15*th Century*

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVI.*]

428 A SPANISH GOTHIC CHALICE, gilt, with wide flat bowl with nine lobed rim, the body finely engraved with a hunstman, stag, doe, hare and hounds within scroll foliage; the widening stem with foliage pendants and the circular foot with a border of leaves standing free from the groundwork, *mark, a bugle horn with sling, in shield-shaped indent, early* 15*th Century,* 6¼ *in. high,* 6¾ *in. diam.*

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVI.*]

429 AN EXTREMELY FINE PLATEAU, gilt and repoussé, in very high relief with a scene from the wars of Troy. The rim shows the forces of Hector and Achilles on opposite sides, divided by a view of the town and by a fleet of ships, the names of the two leaders being inscribed on their figures. The centre is domed and shows a crowd of crossbowmen and other foot soldiers, and also three cannons with artillerymen, and has a boss engraved with the arms of de Pinto impaling Acuña; on low foot with pierced scrollwork sides. The representation is of great interest as it shows the armour and methods of warfare contemporary with the making of the plateau, 12 *in. diam., Portuguese, Early* 16*th Century*

*** This piece has been exhibited at the Victoria and Albert Museum 1881 (No. 489). The New Gallery, 1895 (No. 663), and The Burlington Fine Arts Club, 1901 (No. 11). In the catalogue of the first named it is stated to have been acquired in Oporto, and a salver of somewhat similar style with ewer, was lent by Fernando II of Portugal to the Lisbon Exhibition of 1882.

[*See* ILLUSTRATION. *Pl. XXV.*]

METALWORK.

430 A large old Copper Bin, circular, 24 *in. diam.*, with ring handles and double hinged lid

431 A Pair of tall brass Candlesticks, 20 *in.*, with plain straight stems and circular pan bases, and a Brazier, 15½ *in.*, with upright loop handles, the bottom moulded with carp, *probably Spanish, 17th Century*

432 A Pair of Bronze Candlesticks, with large circular bases, moulded with Renaissance acanthus and mask decoration, 6½ *in* 2

433 Another Pair, 8½ *in.*, moulded with acanthus and other leaf decorations 2

434 An old Chinese Cloisonné Incense Burner and Cover, decorated with lotus, on three feet, with side handles, 6½ *in.*, on wood stand 3

435 An Italian 17th Century gilt bronze Figure of a Cherub, an appliqué, 4½ *in.*, on wood stand; and a small model, in bronze, of a Greek Helmet

436 A rare 16th Century Hunting Chopper, with steel blade chased and parcel-gilt, the handle of wood, with engraved brass knob, 12 *in.*

437 A Table Clock, of 16th Century style, in gilt case, shaped as a tower, 13½ *in*

438 A 17th Century Table Clock, in gilt metal, with octagonal horizontal face, the sides with silver and engraved glass panels, on square base, supported by four lions, 3½ *in. high*

439 A fine early 17th Century Clock, with circular face chased with signs of the Zodiac, in gilt metal, on baluster stem and circular foot, embossed with masks and fruit, 13½ *in., probably Augsburg*

440 A Band, for a table clock, in ormolu, very finely chased, in high relief, with a continous scene of Orpheus charming the beasts. 7⅝ *in. diam., Late 17th Century*

442 An antique Roman Hand Mirror, in bronze, finely engraved, *faulty*

443 A 16th Century Italian bronze Figure, of a lion rampart, $7\frac{1}{2}$ *in.*, and an iron Door-knocker Handle, terminating in a male head, $8\frac{1}{2}$ *in.*

444 Two Milanese damascened iron Panels, from cabinets, the one oblong, 15 *in. by* 12 *in.*, with a perspective view of an atrium, and the border with medallions of views; and the other $26\frac{1}{2}$ *in. by* 18 *in.* (the lower part shaped), with a view of a harbour, 16*th Century* 2

445 A Milanese damascened iron Panel, of "Christ shown to the people," upright oblong, $4\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*, 16*th Century*

446 Two others, $8\frac{1}{2}$ *in. by* $3\frac{3}{8}$ *in.*, and $4\frac{3}{4}$ *in. by* 6 *in.*, repoussé with figures 2

447 A Pair of Milanese damascened iron Panels, repoussé with the figure of an executioner with the head of St. John the Baptist, and the other, with a sentry, both within porticos, 5 *in. by* $3\frac{3}{4}$ *in.* 2

448 A Pair of Milanese damascened iron Panels, of fine work, from a casket, with two caryatid figures holding an escutcheon of Venus and Mars, $1\frac{1}{4}$ *in. by* $4\frac{3}{8}$ *in.*, 16*th Century* 2

449 A 16th Century, gilt metal Casket, of plain shape, engraved with medallions of heads and floral scrollwork, $3\frac{3}{4}$ *in. long*

450 A cast bronze Panel, gilt, with a fine design of figure medallions, cherub heads and arabesques, with aperture in the centre for a cameo or enamel (now missing), $5\frac{3}{4}$ *in. by* $5\frac{1}{2}$ *in.*, *Italian* 16*th Century*

451 A miniature Group, in bronze, of a combat of two knights, *modern,* $1\frac{1}{4}$ *in. long;* and a late 18th Century Purse, with finely chased gold clasp, with emblematical figure of commerce 2

452 A 17th Century Scissors Case, in steel, chiselled, pierced and engraved with a cipher, 4 *in. long*

453 A Pair of Knife Handles, in steel, beautifully worked as figures of Jupiter and Mercury, standing on capitals, with silver inlay, $3\frac{7}{8}$ *in., Italian,* 16*th Century*

[*See* Illustration. *Pl. XXIII.*]

454 A 17th Century Knife and Fork, with chased gold handles, enamelled with ivy leaves and with figures and masks in white enamel, in gold-mounted sheath, *German* 3

[*See* Illustration. *Pl. XXIII.*]

455 A 16TH CENTURY SERVING KNIFE, in silver, the blade engraved with arabesques, joined to the rock crystal handle by gilt and enamelled scrollwork, the knob with a satyr head between two caryatid figures, 13⅜ *in., Italian*

456 A RARE CANON D'AUTEL, or Altar Card, in damascened iron, having on one side a medallion of St. Margaret of Antioch, on a ground of birds in scrollwork, and on the other, the first fourteen verses of the Gospel of St. John; the edge scrolled and pierced and surmounted by the figures of two saints. It is on baluster stem with a coat-of-arms, and on a circular foot, with medallions of the emblems of the Passion, 12¾ *in. high, Spanish, Early* 17*th Century*

*** From the Spitzer and Beurdeley collections.
Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVI.*]

457 A MAGNIFICENT STEEL CASKET, made for one of the Grand Dukes of Tuscany, of square architectural shape, the cover domed and surmounted by a pedestal with four escutcheons under a coronet and with caryatid corner brackets. The sides are panelled and decorated with swags, the panels divided by pilasters with ram's head, and the two front panels have figures of Minerva and Mars. The plate inside the lid is pierced and, with one escutcheon on the top, bears the Medici arms, 7⅜ *in. wide,* 9½ *in. high, French,* 16*th Century*

*** From the Soulages, Malcolm and Currie collections.
Exhibited at Leeds, 1868, and at the Burlington Fine Arts Club, 1879 and 1900.

[*See* ILLUSTRATION. *Pl. XXV.*]

458 A glass Tankard, with 16th Century gilt metal cast cover, handle and bands, the first with figure panels and surmounted by two child figures and the last with lions and hounds, 8¾ *in., German*

459 A RARE 15TH CENTURY MONSTRANCE, in copper gilt, with conical cover pierced and engraved

hoc opus fecit anno
dom mccccxxxiii
de ⁊ ARABELIS o

The stem has a large chased knop with eight octagonal bosses enamelled with a flower, on spreading octafoil foot, each lobe engraved with a Gothic flower and foliage, *the glass body modern,* 18 *in. high, probably Spanish*

*** Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVI.*]

460 A MAGNIFICENT PORTABLE ALTAR, of the finest Milanese damascened iron work, *by Lucio Piccinino.* The altar-piece has a cornice supported on four Ionic columns (the capitals of which are finely undercut) having *verre eglomisé* panels between; the centre one being of the Crucifixion, with a figure of The Father in the tympanum above, flanked by panels of the Adoration of the Magi and of the Shepherds, with angels kneeling above. The upper portion is scrolled and has in the centre an escutcheon framing a *verre eglomisé* medallion of the Resurrection; below are two reclining angels with palm and trumpet, and at the sides two others standing. The damascening is in gold, both dull and burnished, and in silver, and is of the highest quality, POSSIBLY THE FINEST KNOWN SPECIMEN OF THIS WORK, 12¼ *in. wide,* 18 *in. high.* The altar is enclosed in a wooden case, painted outside with the arms and motto of Delgardo, and the inside of the doors are lined with velvet embroidered with D. FRANC' DELGADO and D. IOANES DELGADO, a medallion of arms, and the date 1574

*** Lucio Piccinino (*d.* 1589), the brother of Antonio, the famous swordsmith, worked almost exclusively for the Dukes of Mantua, and was the maker of the famous shield now in the Wallace Collection, and that other, with the head of Medusa, in the Imperial Armoury at Vienna.
This altar appears to have been taken to Mexico in 1610 by the Governor of His Most Catholic Majesty and was long a well-known and cherished possession there. When it came back is uncertain, but is was acquired in 1912 by the late owner from a well-known Spanish family.

Exhibited at the South Kensington Museum.

[*See* ILLUSTRATION. *Pl. XXVII.*]

TEXTILES.

461 An Italian 16th Century Border, finely worked with gold and silver thread on crimson velvet, 89 *in. by* 8 *in.*, and a Cover, in four panels, with floral pattern in silks on canvas, 44 *in. by* 54 *in.*

462 A FINE ITALIAN 16TH CENTURY COVER, of crimson velvet, the centre plain, the broad borders with appliqué work in green and cream of a fine floral design, 57 *in. by* 76 *in.*

WOODWORK.

463 A large Roundel, in oak, carved with three shields of arms, of Saxon duchies, having at the bottom a cypher of BPC SMF, and the date 1678, 57 *in. diam.*

464 A pair of Gothic style Brackets, carved and gilt, 16 *in. wide*

465 An Italian Renaissance Mirror, in carved walnut frame, with pillars at the sides, and surmounted by an eagle and two dragons, 33½ *in. high,* 17 *in. wide*

466 A 17*th Century* Wall Shrine, in oak, framing a figure, in plaster, of Christ bound, 25 *in. by* 17½ *in.*

467 A fine Italian 17*th Century* carved oak Pillar, the column wreathed with vines, the capital with dolphin corners, on base, 59 *in.*

468 A Louis XV small Panel, in pearwood, carved with trophies and arms, of very fine work, much undercut, 3 *in. by* 14¼ *in.*; and modern Medallion Head of Tasso, in finely carved wood frame, 7 *in. by* 8½ *in.* (2)

469 A pair of 17*th Century* small Panels, carved in high relief, with Phoebus in his car, with border of harpies and strapwork, and with an eagle repelling swans, within a border of four boy figures, 4¾ *in. by* 3¾ *in.*, and a beautifully carved Handle, with figures of two Boys, 10 *in. long* (3)

470 A LOUIS XV MIRROR FRAME, in pearwood, carved with Cupids and birds, in the round, on a background of flowers and scrolling foliage, *of extraordinary delicacy of execution,* 22 *in. wide,* 29 *in. high*

471 A 16*th Century* carved Nut Bowl, with panels of conventional ornament, mounted with engraved rim, handles, straps and foot in silver gilt, 5¾ *in. diam.*

472 A Wall Mirror, in walnut frame, carved with a mask beneath a cornice of a shell and fruit, 20 *in. wide,* 31 *in. high*

473 A 16th Century Italian Cassone Front, with three carved panels, one with a cartouche of arms within a border of foliage, the pilasters at the end and the base carved with acanthers, 65 *in. long,* 19½ *in. wide*

474 Two Flemish 17*th Century* style Panels, in oak, carved with figures within scrollwork, 12 *in. by* 15 *in.,* framed (2)

475 A 17*th Century* Group, in oak, of the Miracle of the Wine, 18 *in. long,* 9½ *in. high*

476 A late Gothic style Triptych, in oak, with four scenes from the life of probably Archbishop Bards of Mainz, the wings with figures of that saint and of St. Servatus, *size open,* 68 *in. wide,* 52 *in. high*

477 A Group, in high relief, of the martyrdom of a saint, who is being beaten with clubs, two horsemen at the side and a judge under a canopy at the back, 18 *in. wide,* 38 *in. high, Flemish, late* 15*th Century*

478 A fine Group, a portion of a Calvary group, in limewood, having at the base St. John supporting the Virgin, the two Marys either side, and at the top a group of horsemen on a precipitious road, 17 *in. wide,* 30 *in. high, Flemish, late* 15*th Century*

479 A Triptych, the centre in oak, finely carved with the Adoration of the Shepherds, the figures in high relief, 15 *in. by* 23 *in.,* the wings painted with the Annunciation, 17*th Century*

FURNITURE.

480 A Hepplewhite Washstand, with folding top and mirror

481 A wing Arm Chair, in walnut, with scroll legs and carved front rail, upholstered in crimson velvet, with loose cushion

482 Another, of similar type, upholstered in crimson velvet, with loose cushion

483 An 18*th Century* Table, in walnut, with three drawers, on carved lyre-shaped end supports, with iron scroll brackets, top 6 *ft.* 11 *in. by* 2 *ft.* 9 *in.*

484 A pair of five-sided Showcases, with finely made metal framework, on stand with fluted legs, 5 *ft.* 6 *in. high,* 3 *ft.* 10 *in. wide*

485 A 16*th Century* style Credence, in oak, with drawer, the front panels carved with medallions of heads, and the sides with linen fold panels, 39 *in. wide*

486 Another, without drawer, the door with a Gothic and two linen fold panels, 34 *in. wide*

487 Another, with two drawers, the front with three Gothic panels and the sides with linen fold panels

488 A 16*th Century* style Cupboard, with two cupboards divided by two drawers, with carved and pierced floral scroll panels, 4 *ft. wide,* 4 *ft.* 10 *in. high*

489 A Set of four Italian Chairs, in walnut, straight backs, with triple carved and pierced rails, and carved front rails, 17*th Century* (4)

490 A pair of Italian Chairs, in walnut, with triple carved and pierced rails, and baluster turned pillar legs and rails, 17*th Century* (2)

491 A pair of Portuguese Chairs, with high domed backs, covered with leather closely stamped with arabesque designs and studded with large brass nails, 17*th Century* (2)

492 An Italian Arm Chair, with low wide back and seat, straight arms, original leather panel back and seat, 17*th Century*

493 Five various South German Peasant Chairs, in walnut, with carved backs and plain stool legs, one carved with arms, 18*th Century;* and a curious Candlestand, with bulbous base (6)

494 A fine 17th Century Cabinet, imitating Milanese damascened work, of architectural design, having a perspective sunk cupboard door, with nine drawers above, two either side and three below, all divided by columns and decorated with buildings in landscapes, 30 *in. long,* 18 *in. high,* in plain inlaid casing

495 ANOTHER, of similar work, the centre drawer having a gilt bronze figure of Flora, the others with similar decoration to the last lot, 21 *in. wide,* 15½ *in. high*

496 ANOTHER, of similar work, with ten small drawers decorated with hunting scenes, in original leather-covered casing, and fall-down front, finely incised with floral scrollwork, 12 *in. by* 9½ *in.*

497 A 16*th Century* Cabinet, veneered with ebony, having a central cupboard, with a gilt bronze pierced and embossed scene of Juno, and the top with another of the Good Samaritan, and ten drawers with similar panels of arabesques, 22½ *in. by* 17 *in.,* on gilt stand with cabriole legs

498 A low Stand, the front with a finely carved 16*th Century* Italian panel, in walnut, of putti and arabesques, 5 *ft.* 10 *in. long*

499 A 17*th Century* style Flemish Draw Table, with two drawers, on large bulbous legs, *top* (*open*) 7 *ft.* 3 *in. by* 2 *ft.* 6 *in.*

500 A RENAISSANCE SMALL WRITING CABINET, in walnut, with fall-down front, enclosing twelve small drawers and two cupboards, with carved fronts, the top with two drawers, with bracket heads, 28 *in. high,* 32 *in. wide*

501 A RENAISSANCE CABINET, ON STAND, in walnut, with eleven drawers, flanked by two cupboards deeply carved with figures, the stand with spirally fluted legs, 4 *ft.* 8 *in. high,* 3 *ft.* 11 *in. wide*

502 AN ITALIAN 16TH CENTURY TABLE, veneered with ebony and with medallions and strapwork in ivory, 51 *in. by* 26 *in.,* on folding trestle legs with gilt iron brackets

503 A 17*th Century* Cabinet, veneered with ebony and tortoiseshell, and inlaid with ivory, having a cupboard, the door of which has two engraved wing panels, and twelve drawers, the top with gallery, 37 *in. wide and* 27 *in. high*

504 ANOTHER, with fall-down front, very finely inlaid on both sides with figures of Truth within grotesque animal arabesques, and enclosing a cupboard and eight drawers inlaid with arabesques, 19 *in. wide,* 15 *in. high, in the style of Jean Berain*

505 A Spanish 16*th Century* Casket, covered in crimson velvet, with fine iron hinges, lock-plate and clasp, 15 *in. wide;* and another Casket, in fruit wood, with iron hinges, mounts and lock-plate, 11 *in.* (2)

506 An oak Table, of early 17*th Century* style, with carved bulbous legs and X-shaped stretcher, 29 *in. wide*

507 A Gothic style Cupboard, in oak, with old linen fold panels, 6 *ft.* 5 *in. high,* 4 *ft. wide*

508 A 17*th Century* Chest, in oak, inlaid with a floral pattern in mother-o'-pearl and ivory, with three moulded panels divided by carved caryatid figures and lion heads, 45 *in. wide,* on modern stand, 51 *in. high*

509 An Italian 17th Century Credence, the upper part with two doors, carved with masks and shallow strapwork, the lower portion with turned and fluted legs, 54 *in. wide,* 60 *in. high*

510 A Flemish Armoire, in walnut, with high projecting cornice, fluted Corinthian columns at the sides, in two tiers with drawers under, the upper doors carved with figures, the lower with arabesques, 4 *ft.* 9 *in. wide,* 7 *ft.* 2 *in. high*

511 A Louis XVI style Bureau, with roll top, in mahogany, with ormolu fittings, marble top and brass gallery, 5 *ft. wide*

512 A Renaissance Pedestal Cabinet, in oak, the single door with two panels carved with a female figure within scrollwork, the top supported by two Oriental head brackets, 41 *in. high,* 30 *in. wide*

513 A Court Cupboard, with flush front, the upper portion with two cupboards, the doors carved with medallions of heads and flanked by figures in niches, the lower portion with eight linen fold panels, 5 *ft.* 8 *in. high,* 5 *ft.* 3 *in. wide*

514 An Italian Cassone, in walnut, the corners with bold figures of winged lions, and the front with floral scrollwork in high relief, round an escutcheon of arms, 16*th Century,* adapted as a low stand, 5 *ft.* 3 *in. wide,* 3 *ft. high*

515 A French Gothic Credence of elaborate carved and pierced work, with pinnacles, buttresses and tracery, the top of canopy form, and the lower part with various coats of arms, 3 *ft.* 6 *in. wide,* 12 *ft. high*

[*See* Illustration. *Pl. XXVIII.*]

516 An Italian 16th Century Arm Chair, of large size, in walnut, the square back with a carved panel of Dives and Lazarus, the arms straight, the under-frame carved with flutes, and on baluster front legs

517 A PAIR OF VERY FINE DOORWAYS, in walnut, with heavy cornice with the Medici shield of arms, putti and dolphins in high relief, the architraves and the doors with emblematical figures, and having at the top two cartouches supported by putti and carved ANN . SAL . MDLV, 9 *ft. high* 5 *ft.* 10 *in. wide*

[*See* ILLUSTRATION. *Pl. XXIX.*]

518 A FINE RENAISSANCE CABINET, *School of Jean Goujon,* of architectural design, in walnut inlaid with mother-o'-pearl, the top having a broken cornice enclosing a niche, the upper part with door finely shallow carved with a figure of Bacchus within a frame of goats and harpies and flanked by two figures in niches; the lower portion with two doors, carved with figures of Hebe and Abundance in frames of putti and harpies; 6 *ft.* 9 *in. high,* 3 *ft.* 9 *in. wide, French, Mid.* 16*th Century*

519 A VERY FINE GOTHIC CHURCH CHEST, in walnut. The front is deeply carved, within niches with crocket finials, with the Annunciation, Christ in the Manger, The Crucifixion, The Adoration of the Magi, and The Presentation in the Temple, and the upper part with figures supporting festoons of laurel, fine Gothic iron lock plate, 5 *ft.* 7 *in. wide,* 2 *ft.* 10 *in. high*

[*See* ILLUSTRATION. *Pl. XXX.*]

520 A VERY FINE REFECTORY TABLE, in walnut, with massive top, 8 *ft.* 9 *in. by* 3 *ft.* The under-frame is moulded and carved with foliage, and having two drawers. The end supports are carved with a panel of Gothic tracery and are tied by two stretchers, inscribed SOPORTUM ATTIGIMV

[*See* ILLUSTRATION. *Pl. XXXI.*]

521 A pair of steel lined Show Cases, 43 *in. high by* 37 *in. by* 31 *in.,* fitted plate-glass shelves, on walnut stands, with spiral legs

522 A mahogany lined Showcase, fitted with two plate-glass shelves, 45 *in. high by* 59 *in. wide and* 21 *in. deep*

523 A well-constructed bronze lined Showcase, 65 *in. long by* 66 *in. high,* 18½ *in. deep,* with sliding door, fitted three shelves

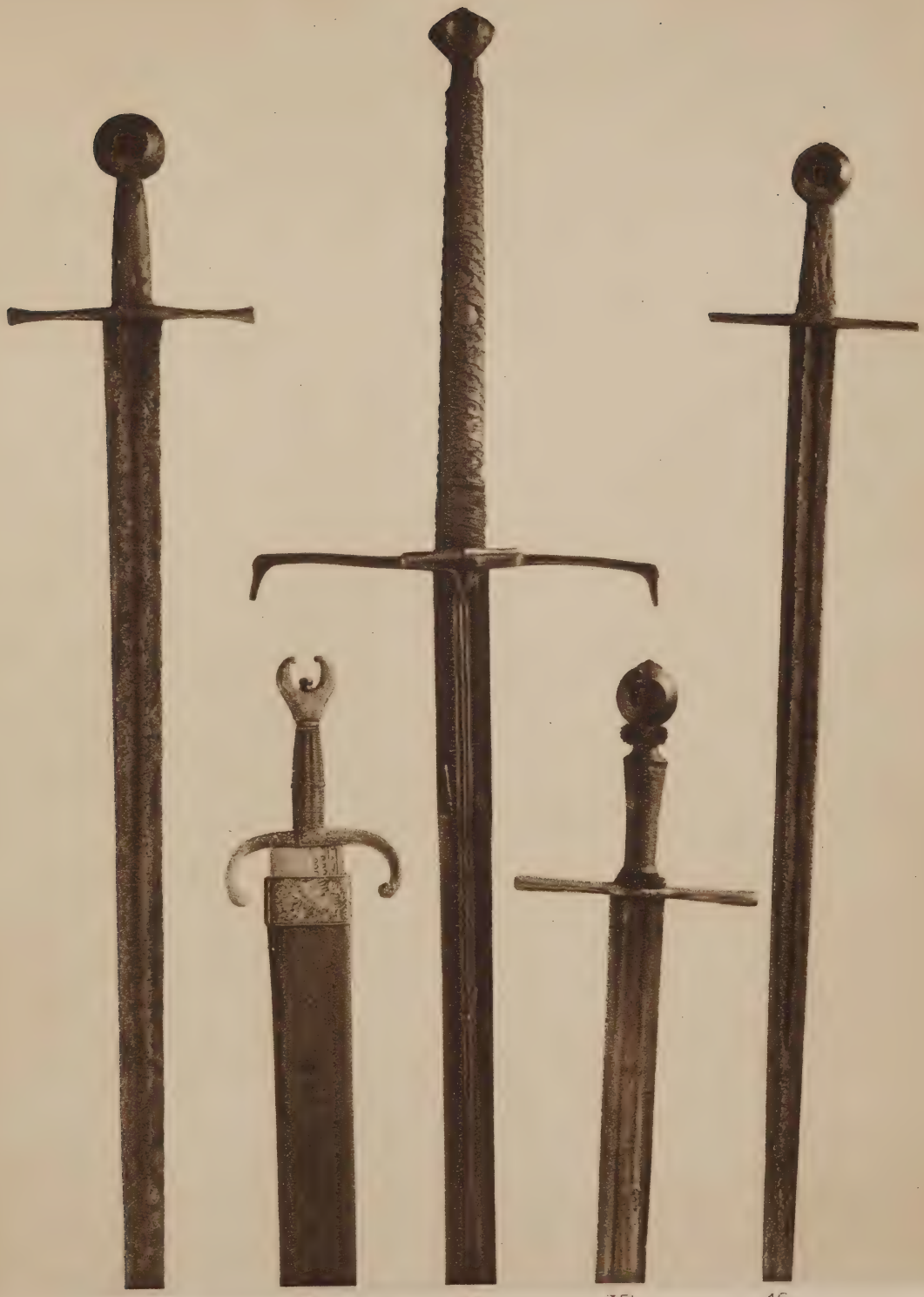
524 A flat-top Showcase, mounted with brass, 47 *in. wide,* 28 *in. deep*

525 A flat-top Showcase, 39 *in. wide,* 24 *in. deep,* brass mounts

526 An oak-lined Showcase, 44 *in. long,* 16 *in. high,* 8½ *in. wide*

END OF SALE.

Printed by J. Davy & Sons, Ltd., 8-9, Frith-street, London, W., England.



45 327 44 351 46

52 302. 303 51 54.

143.
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190. 325. 145. 125. 293. PLATE 7.

183. 328. 304 324. 329.

200.
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200.
201.

PLATE 8.

203

264.

PLATE 9.

206.

153

226. 227. 208. PLATE 13.

317. 326. 243

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244 245 246.

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PLATE 17

301.
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PLATE 20.

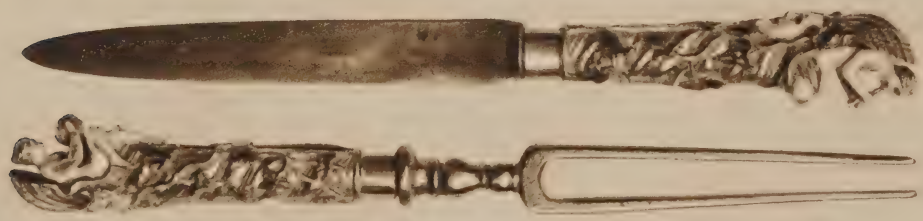

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PLATE 24

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SOTHEBY & Co.'s

SALE OF

Armour, Weapons and Works of Art,

The Property of the late S. J. Whatwell, Esq.

MAY 3rd to 6th, 1927.

PRICES AND BUYERS' NAMES.

LOT		£	s.	d.
1	Fenton	5	0	0
2	Fenton	9	0	0
3	Fenton	5	10	0
4	Cullen	3	10	0
5	Williams, Max ...	3	0	0
6	May	3	3	0
7	Martin	1	15	0
8	Andrade	21	0	0
9	Brown, J. ...	9	0	0
10	Andrade	25	0	0
11	Liberty	14	0	0
12	Cullen	16	0	0
13	Fenton	8	0	0
14	Dear	11	0	0
15	Fenton	24	0	0
16	Dean, Bashford	50	0	0
17	Brown, J. ...	4	0	0
18	Williams, Dr. ...	10	10	0
19	Fenton	9	0	0
20	Dear	12	0	0
21	Brown, J. ...	7	0	0
22	Andrade	5	15	0
23	Boultbee	4	0	0
24	Fenton	8	0	0
25	Connell	6	10	0
26	Fenton	17	0	0
27	Andrade	21	0	0
28	Bachereau ...	5	10	0
29	Fenton	22	0	0
30	Andrade	14	0	0
31	Fenton	15	0	0
32	Fenton	16	0	0
33	Winsbery	7	0	0
34	Bachereau	15	10	0
35	Coureau	25	0	0
36	Williams, Dr. ...	92	0	0
37	Pitt	34	0	0
38	Coureau	36	0	0
39	Fenton	24	0	0
40	Fenton	24	0	0
41	Jensen	34	0	0
42	Jensen	27	0	0
43	Coureou	8	0	0
44	Duveen	250	0	0
45	Lyttleton ...	50	0	0
46	Lyttleton ...	60	0	0
47	Offerman	20	0	0
48	Brown, J. ...	420	0	0
49	Offerman	15	0	0
50	Offerman	36	0	0
51	Pavyer	35	0	0
52	Fenton	54	0	0
53	Cullen	12	10	0
54	Jensen	31	0	0
55	Fenton	6	0	0
56	Fenton	27	0	0
57	Sapirstein	8	0	0
58	Fenton	52	0	0
59	Brown, J. ...	5	0	0
60	Fenton	8	0	0
61	Fenton	60	0	0
62	Pavyer	2	10	0
63	Holbrooke	3	0	0
64	Pavyer	36	0	0
65	Fenton	34	0	0
66	Coureau	37	0	0
67	Brown, J. ...	62	0	0
68	Coureau	10	0	0

LOT		£	s.	d.
69	Coureau	16	0	0
70	Offerman	11	0	0
71	Fenton	28	0	0
72	Fenton	7	10	0
73	Connell	88	0	0
74	Sapirstein	6	0	0
75	Sapirstein	8	10	0
76	Offerman	18	0	0
77	Fenton	5	10	0
78	Brown, J. ...	3	0	0
79	Jensen	44	0	0
80	Dear	11	0	0
81	Jensen	80	0	0
82	Brown, J. ...	6	0	0
83	Brown, J. ...	9	0	0
84	Fenton	8	0	0
85	Brown, J. ...	9	0	0
86	Andrade	15	0	0
87	Williams, Max ...	7	10	0
88	Fenton	8	0	0
89	Whitley	26	0	0
90	Sapirstein	7	10	0
91	Fenton	9	0	0
92	Liberty	3	10	0
93	Pollak	27	0	0
94	Lyttleton ...	16	0	0
95	Fenton	36	0	0
96	Connell	48	0	0
97	Offerman	21	0	0
98	Offerman	23	0	0
99	Fenton	720	0	0
100	Connell	72	0	0
101	Connell	16	0	0
102	Coureau	5	10	0
103	Pitt	25	0	0
104	Fenton	78	0	0
105	Dean, Bashford	560	0	0
106	Dean, Bashford	36	0	0
107	Fenton	10	0	0
108	Lyttleton ...	12	0	0
109	Coureau	21	0	0
110	Brown, J. ...	150	0	0
111	Pitt	125	0	0
112	Fenton	95	0	0
113	Jensen	370	0	0
114	Offerman ...	22	0	0
115	Coureau	29	0	0
116	Offerman ...	35	0	0
117	Fenton	31	0	0
118	Fenton	35	0	0
119	Coureau	26	0	0
120	Russell	4	10	0
121	Andrade	17	0	0
122	Andrade	18	0	0
123	Andrade	14	10	0
124	Fenton	5	0	0
125	Fenton	21	0	0
126	Goldsmith ...	4	10	0
127	Brown, J. ...	19	0	0
128	Pavyer	25	0	0
129	Pavyer	32	0	0
130	Barnes	11	0	0
131	Fenton	5	0	0
132	Cochrane, Lady	5	10	0

SECOND DAY'S SALE.

LOT		£	s.	d.
133	Barnes	5	10	0
134	Liberty	9	0	0
135	Offerman	17	0	0
136	Offerman ...	11	0	0
137	Brown, J. ...	40	0	0
138	Fenton	26	0	0
139	Coureau	25	0	0
140	Fenton	12	0	0
141	Coureau	19	0	0
142	Lyttleton	400	0	0
143	Stewart	190	0	0
144	Andrade	20	0	0
145	Sutton	110	0	0
146	Fenton	32	0	0
147	Offerman	70	0	0
148	Andrade	23	0	0
149	Andrade	33	0	0
150	Brown, J.	20	0	0
151	Offerman	45	0	0
152	Offerman	44	0	0
153	Liberty	4	0	0
154	Liberty	13	0	0
155	Fenton	29	0	0
156	Barnes	32	0	0
157	Fenton	20	0	0
158	Fenton	42	0	0
159	Williams, Dr. ...	25	0	0
160	Fenton	40	0	0
161	Liberty	32	0	0
162	Lyttleton	85	0	0
163	Lyttleton	210	0	0
164	Offerman	65	0	0
165	Coureau	6	0	0
166	Andrade	12	0	0
167	Fenton	5	10	0
168	Liberty	8	10	0
169	Andrade	7	10	0
170	Liberty	5	0	0
171	Coureau	4	0	0
172	Brown, J.	2	2	0
173	Coureau	6	0	0
174	Dear	14	0	0
175	Brown, J.... ...	18	0	0
176	Brown, J.... ...	7	0	0
177	Williams, Dr. ...	7	0	0
178	Brown, J.... ...	5	5	0
179	Goldsmith ...	3	0	0
180	Fenton	1	10	0
181	Offerman	32	0	0
182	Liberty	22	0	0
183	Block	40	0	0
184	Brown, J.... ...	9	0	0
185	Lyttleton	24	0	0
186	Amsden	6	10	0
187	Liberty	9	0	0
188	Coureau	4	10	0
189	Coureau	11	0	0
190	Lyttleton	120	0	0
191	Fenton	20	0	0
192	Edwards, D. K.	6	10	0
193	Dean, Bashford	55	0	0
194	Dean, Bashford	62	0	0
195	Coureau	25	0	0
196	Coureau	36	0	0
197	Fenton	26	0	0
198	Andrade	900	0	0
199	Andrade	200	0	0
200	Andrade	60	0	0
201	Andrade	200	0	0
202	Brown, J.... ...	60	0	0
203	Fenton	310	0	0
204	Liberty	11	0	0
205	Coureau	13	0	0
206	Duveen	3000	0	0
207	Coureau	19	0	0
208	Lyttleton	410	0	0
209	Grancsay	920	0	0
210	Fenton	21	0	0
211	Fenton	2	0	0
212	Fenton	95	0	0
213	Bartel	16	0	0
214	Brown, J.... ...	5	0	0
215	Fenton	4	10	0
216	Fenton	8	10	0
217	Williams, Max	6	0	0
218	Harris, L. ...	9	0	0
219	Kimber	17	0	0
220	Fenton	9	10	0
221	Fenton	32	0	0
222	Coureau	11	0	0
223	Brown, J.... ...	40	0	0
224	Dean, Bashford	420	0	0
225	Sapirstein ...	11	0	0
226	Block	105	0	0
227	Grancsay	190	0	0
228	Grancsay	35	0	0

LOT		£	s.	d.
229	Liberty	10	0	0
230	Joubert	10	0	0
231	Fenton	27	0	0
232	Fenton	21	0	0
233	Liberty	12	0	0
234	Fenton	12	0	0
235	Coureau	10	0	0
236	Brown, J.... ...	5	5	0
237	Barnes	9	0	0
238	Fenton	290	0	0
239	Duveen	640	0	0
240	Andrade	72	0	0
241	Fenton	15	0	0
242	Duveen	1250	0	0
243	Bartel	200	0	0
244	Lyttleton	360	0	0
245	Sutton	150	0	0
246	Mallett	500	0	0
247	Offerman	5	0	0
248	Mallett	40	0	0
249	Lyttleton	310	0	0
250	Bartel	200	0	0
251	Lyttleton	1050	0	0
252	Grancsay	95	0	0
253	Williams, Max	7	10	0
254	Liberty	6	10	0
255	Fenton	12	0	0
256	Offerman	23	0	0
257	Edwards, D. K.	10	10	0

THIRD DAY'S SALE.

LOT		£	s.	d.
258	Liberty ...	... 10	0	0
259	Pavyer ...	... 20	0	0
260	Coureau ...	... 11	0	0
261	Wilson, L.	... 5	10	0
262	Brown, J....	... 1	0	0
263	Lyttleton ...	..1250	0	0
264	Lyttleton ...	...380	0	0
265	Offerman ...	... 42	0	0
266	Offerman ...	... 28	0	0
267	Fenton ...	... 31	0	0
268	Offerman ...	. . 9	0	0
269	Fenton ...	... 32	0	0
270	Coureau ...	... 32	0	0
271	Brown, J....	... 5	0	0
272	Offerman ...	...240	0	0
273	Fenton ...	... 20	0	0
274	Liberty ...	... 3	0	0
275	Pavyer ...	... 56	0	0
276	Bartel ...	...240	0	0
277	Brown, J....	... 5	5	0
278	Bartel ...	... 36	0	0
279	Brown, J....	..1900	0	0
280	Bartel ...	... 22	0	0
281	Offerman ...	...115	0	0
282	Fenton ...	... 36	0	0
283	Fenton ...	... 60	0	0
284	Bartel ...	... 38	0	0
285	Liberty ...	... 13	0	0
286	Block ...	... 21	0	0
287	Barnes ...	... 11	10	0
288	Connell ...	... 20	0	0
289	Barnes ...	... 16	0	0
290	Brown, J....	... 9	0	0
291	Coureau ...	... 6	0	0
292	Coureau ...	... 16	0	0
293	Fenton ...	... 44	0	0
294	Offerman ...	... 14	0	0
295	Brimo ...	... 70	0	0
296	Holbrooke	... 39	0	0
297	Liberty ...	... 1	10	0
298	Lyttleton ...	...180	0	0
299	Lyttleton ...	...300	0	0
300	Dean, Bashford	300	0	0
301	Dean, Bashford	130	0	0
302	Fenton ...	... 36	0	0
303	Andrade ...	...260	0	0
304	Mallett ...	...170	0	0
305	Lyttleton ...	... 28	0	0
306	Day, Cripps	... 2	10	0
307	Coureau ...	... 4	10	0
308	Offerman ...	... 54	0	0
309	Coureau ...	... 5	0	0
310	Offerman ...	... 12	0	0
311	Fenton ...	... 4	10	0
312	Liberty ...	... 7	0	0
313	Radford ...	... 16	0	0
314	Andrade ...	... 6	0	0
315	Coureau ...	... 29	0	0
316	Bartel ...	...680	0	0
317	Dean, Bashford	160	0	0
318	Lyttleton ...	...180	0	0
319	Andrade ...	... 7	0	0
320	Fenton ...	... 6	0	0
321	Fenton ...	... 90	0	0
322	Lyttleton ...	..3900	0	0
323	Connell ...	...115	0	0
324	Mallett ...	... 80	0	0
325	Fenton ...	... 58	0	0
326	Lyttleton ...	...460	0	0
327	Lyttleton ...	... 56	0	0
328	Offerman ...	...155	0	0
329	Offerman ...	... 60	0	0
330	Fenton ...	... 9	0	0
331	Scarsdale, Lord	5	10	0
332	Goldsmith	... 2	10	0
333	Coureau ...	... 3	10	0
334	Liberty ...	... 8	0	0
335	Liberty ...	... 12	10	0
336	Liberty ...	... 12	0	0
337	Williams, Max	11	0	0
338	Liberty ...	... 5	0	0
339	Sapirstein	... 10	0	0
340	Fenton ...	... 10	0	0
341	Fenton ...	... 3	0	0
342	Scarsdale, Lord	4	0	0
343	Fenton ...	... 6	10	0
344	Fenton ...	... 3	0	0
345	Liberty ...	... 2	10	0
346	Fenton ...	... 9	10	0
347	Coureau ...	... 23	0	0
348	Fenton ...	... 12	0	0
349	Pitt ...	... 48	0	0
350	Fenton ...	... 30	0	0
351	Sutton ...	... 48	0	0
352	Andrade ...	... 48	0	0
353	Offerman ...	... 26	0	0

LOT		£	s.	d.
354	Brown, J.... ...	6	0	0
355	Scarsdale, Lord	3	0	0
356	Bartel	56	0	0
357	Coureau	3	10	0
358	Fenton	24	0	0
359	Liberty	14	0	0
360	Fenton	10	0	0
361	Liberty	13	0	0
362	Williams, Max	5	0	0
363	Bartel	36	0	0
364	Coureau	14	0	0
365	Fenton	21	0	0
366	Fenton	7	0	0
367	May	8	10	0
368	Day, Cripps ...	2	2	0
369	Coureau	3	10	0
370	Coureau	3	10	0
371	Coureau	4	10	0
372	Baird	10	0	0
373	Fenton	11	0	0
374	Kelly	2	10	0
375	Russell, P. ...	3	10	0
376	Kelly	3	10	0
377	May	8	0	0
378	Williams, Dr. ...	7	0	0
379	Fenton	55	0	0
380	Boultbee	9	10	0
381	Block	42	0	0
382	Fenton	26	0	0
383	Fenton	21	0	0
384	Fenton	50	0	0
385	Brown, J.... ...	54	0	0
386	Baird	5	0	0
387	Russell, P. ...	1	1	0

FOURTH DAY'S SALE

LOT		£	s.	d.
388	Minken	4	10	0
389	Minken	4	0	0
390	Minken	2	10	0
391	Minken	4	10	0
392	Weil	7	10	0
393	Minken	5	10	0
394	Webster	2	5	0
395	Durlacher ...	22	0	0
396	Webster	3	0	0
397	Benjamin ...	33	0	0
398	Benjamin ...	5	0	0
399	Benjamin ...	14	0	0
400	Benjamin ...	39	0	0
401	Benjamin ...	50	0	0
402	Spero, M. ...	78	0	0
403	Block, B. ...	3	0	0
404	Marwitz	3	0	0
405	Belham	10	0	0
406	Warmington ...	4	10	0
407	Harris, L. ...	25	0	0
408	Nyburg	4	0	0
409	Nyburg	6	0	0
410	Offerman	26	0	0
411	Spero, M. ...	8	0	0
412	Durlacher ...	300	0	0
413	Nyburg	9	0	0
414	Durlacher ...	5	0	0
415	Nyburg	2	10	0
416	Davis, D. ...	32	0	0
417	Cash	19	0	0
418	Shaw	34	0	0
419	Webster	18	0	0
420	Webster	95	0	0
421	Nyburg	23	0	0
422	Nyburg	11	0	0
423	Nyburg	54	0	0
424	Sapirstein ...	16	0	0
425	Davis, D. ...	50	0	0
426	Davis, D. ...	32	0	0
427	Phillips, S. J.	185	0	0
428	Webster	205	0	0
429	Belham	240	0	0
430	Passed			
431	Passed			
432	Garabed	11	0	0
433	Garabed	6	0	0
434	Liberty	5	0	0
435	Spero, M. ...	2	5	0

LOT		£	s.	d.
436	Coureau	10	0	0
437	Webster	15	0	0
438	Sutton	65	0	0
439	Benjamin ...	75	0	0
440	Coureau	29	0	0
442	Sassoon	1	0	0
443	Belham	3	10	0
444	Coureau	9	0	0
445	Nyburg	6	0	0
446	Spero, M. ...	6	10	0
447	Nyburg	12	0	0
448	Durlacher ...	9	10	0
449	Webster	4	10	0
450	Garabed	5	0	0
451	Nyburg	23	0	0
452	Fenton	5	0	0
453	Nyburg	39	0	0
454	Nyburg	42	0	0
455	Liberty	8	0	0
456	Webster	85	0	0
457	Durlacher ...	230	0	0
458	Coureau	36	0	0
459	Sutton	60	0	0
460	Harmer	1450	0	0
461	Arditti, R. ...	130	0	0
462	Harris, L. ...	29	0	0
463	Nyburg	5	0	0
464	Brown, J.... ...	2	10	0
465	Sapirstein ...	2	0	0
466	Sapirstein ...	2	0	0
467	Nyburg	4	10	0
468	Sapirstein ...	2	10	0
469	Nyburg	4	0	0
470	Staal & Sons ...	43	0	0
471	Webster	1	10	0
472	Spero, M. ...	3	10	0
473	Benjamin ...	6	0	0
474	Passed			
475	Nyburg	12	0	0
476	Nyburg	16	0	0
477	Cameron	20	0	0
478	Arnot	8	0	0
479	Nyburg	34	0	0
480	Sapirstein ...	3	0	0
481	Jensen	6	0	0
482	Williams	6	0	0
483	Steer	72	0	0
484	Webster	15	0	0

LOT		£	s.	d.
485	Bempt	4	0	0
486	Jensen	4	0	0
487	Bempt	6	0	0
488	Webster	22	0	0
489	Bollak	7	0	0
490	Sapirstein ...	3	10	0
491	Maugham ...	16	0	0
492	Fenton	14	0	0
493	Wilson, R. ...	8	10	0
494	Webster	75	0	0
495	Harris, L. ...	46	0	0
496	Harris, L. ...	20	0	0
497	Steer	86	0	0
498	Williams	8	0	0
499	Nyburg	15	0	0
500	Brown, J.... ...	16	0	0
501	Moens	30	0	0
502	Sapirstein ...	6	10	0
503	Sapirstein ...	4	0	0
504	Webster	5	0	0
505	Block	3	0	0
506	Bempt	2	0	0
507	Webster	5	0	0
508	Bempt	9	0	0
509	Liberty	7	0	0
510	Liberty	15	0	0
511	Hart	9	0	0
512	Bollak	8	0	0
513	Brown, J.... ...	36	0	0
514	Webster	35	0	0
515	Bempt	18	0	0
516	Bacri	16	0	0
517	Benjamin ...	44	0	0
518	Bacri	255	0	0
519	Bacri	150	0	0
520	Liberty	52	0	0
521	Mallett	33	0	0
522	Nyburg	17	0	0
523	Williams, Dr. ...	26	0	0
524	Webster	5	0	0
525	Webster	2	0	0
526	Brown, J.... ...	2	0	0
	Total of Sale ...	£39,036	13	0

LIBRARY M. M. A.
MAY 20 1927

VALUATIONS.

Messrs. SOTHEBY & Co. make Valuations for Probate, Insurance, etc., at 1 per cent. with a minimum fee

In London	£5 5 0
In the Country	£10 10 0

Together with Travelling Expenses.

INSPECTIONS.

Properties are inspected and Owners advised with view to a Sale by Auction, at a fee

In London	£2 2 0
In the Country	£3 3 0

Together with Travelling Expenses.

NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS :

Mondays ... ... Daily Telegraph; Morning Post.
Tuesdays ... ... Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS :

A. ENGLISH.

Thursdays ... Times Literary Supplement; Scotsman, and Glasgow Herald; Western Mail.
Saturdays ... Country Life; Sphere; Illustrated London News; Field; Publishers' Circular; Clique;
and *Monthly* in the Burlington Magazine; Connoisseur; Apollo; London Mercury; and Bookman's Journal.

B. FOREIGN.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
Renaissance de l'Art Française.
American Art News.
Chicago Daily News.
Philadelphia North American.
New York Times.
New York Evening Post.
Boston Evening Transcript.
and International Studio.

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1744.

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